

A PRACTICAL GUIDE
to
SUCCESSFUL
WRITING

EDITED BY JACK LAIT



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Writing for the Newspaper

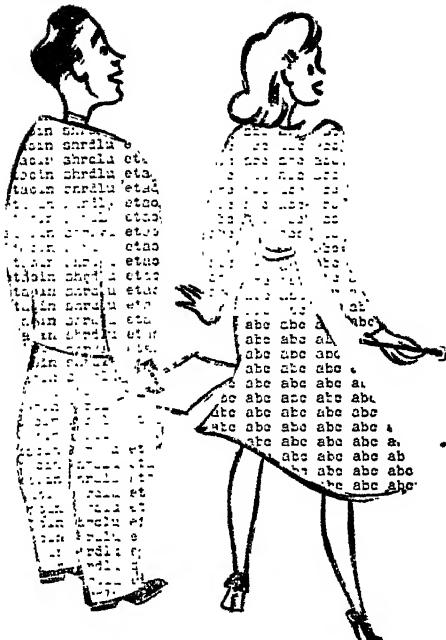
G. Paul Butler



Writing for the newspaper is the fastest writing in the world. You must write your story rapidly to make your deadline, but write with care, skill and accuracy of language and form.

Writing for the Newspaper

G. Paul Butler



Dr. G. Paul Butler is editor and manager of books, churches, and schools at the *New York Mirror*. In addition to lecturing extensively on books and history, Doctor Butler has written a number of books, including "Modern College Readings" and "Best Sermons of 1943-44."

WRITING for the newspaper is the fastest writing in the world. The newspaperman must write on command, or as it is called in a newspaper office, on *assignment*. The short-story writer, the playwright, the novelist, or the magazine writer may write when he pleases, and correct and revise at leisure. Not so the reporter of *spot news*. He must write at once what he is assigned to cover, what someone tells him, what is happening, even, at times, while it is still happening. And as events progress, he must phone or write several later stories so that each important new development can be in his paper in changing editions or on different days.

A reporter must be able to see, hear, and tell—to get the facts and present them accurately, to tell what he saw and heard, although a few star reporters of yesterday almost never wrote a word themselves, but telephoned their material to a *rewrite* man, who took the facts, wrote them up, and made a story for the paper and its readers.

The discussion of this article will deal principally with the writing of news or other special newspaper articles. Advertising, the financial backbone of all great newspapers, calls for highly trained skills which can best be learned in an actual advertising office, although a few good schools do have helpful courses in the underlying principles of the subject.

One of the oldest rules of reporting is: *be there and see it*. That is why war correspondents are at the front, why reporters "hang around" police headquarters at night, and why other reporters in special fields

are welcomed at first-nights at the theater, movies, the opera, at baseball and football games and prize fights. Raymond Clapper, one of the great reporters and columnists of our time, recently paid with his life for his faith in this rule. He was on his way by plane for his fourth trip to the war fronts, believing that he must see fighting for himself to write about it with truth and accuracy.

That is why combat-units in this war have appointed service men as correspondents-on-the-spot to participate or see and report events, omitting only information that would aid the enemy. These reporters must not only see and hear and tell—but must also use judgment and discrimination in the telling, to know what to say as well as what not to say, how to say what he says, and also how not to say it.

Nearly every young writer is worried about the *length* of his story. If each one would worry as much about the *quality* of his writing, he would not have to trouble too much about length except as the paper supply or size of his paper necessitate. Normally, the length of reports or articles will depend upon the importance of the event, the particular newspaper, the amount of space allotted to your department, and your own personal rating as a writer. If you write for a large, standard-size paper, such as the *Chicago Tribune* or the *New York Times*, which run full-length accounts of nearly everything said and done, you will have more space than if you write for a modern, streamlined tabloid like the *New York Mirror*, where every story

is told briefly, every sentence packed with information, each word doing the work of six in a paper more loosely written.

Every new writer must find his own audience, must have his own reader appeal. Richard Harding Davis, famous for his dashing heroes in his action novels, startled the news reading world of another war with his firsthand accounts of battles and the front. Today a whole new group of war correspondents are establishing new standards of excellence with their firsthand reporting of bombings from super airplanes, of visits to the battle stations on ships of the line, of advances with troops, artillery and tanks. Read any of these young men with their vivid news stories: Quentin Reynolds, George Lut, Jimmy Young, Corey Ford, rather than books about them.

Some men can write. Some can't. Some men can see into a story and get all its fine points at a glance. It is second nature to them. But many can be good workmen and write by knowing the rules and following them faithfully. These people can write well enough to make a living at it, and enjoy it. These working news men can write with human interest, give plenty of facts and names and events—can tell all the news that is interesting and that is not libelous.

Fundamentals a Reporter Must Know

You must *know* certain definite things and *use* them correctly if your writing is to be published in a newspaper. You must be able to write *good sentences*, to know when you have written a complete sentence, to know ellipsis when you use it and how to use it properly. Learn the rules for paragraphing. And know when to use a short paragraph to quicken and stimulate thinking; when to use long paragraphs to slow up thought.

Learn the basic rules of *punctuation* and the special rules to accomplish subtle meanings. There are many good books for this purpose, although one of the best the writer ever used is Easley S. Jones' *PRACTICAL ENGLISH COMPOSITION*.

Grammar has always troubled mankind, but it must be mastered if one's writing is to amount to anything. H. L. Mencken would never have been the master critic or satirist he was if he had not first been able to make grammar his slave to turn the wheels of a thousand other minds. One must know verbs in their tenses, modes, and voices. Your nouns and pronouns must make people and things come alive as you write. Your adjectives and adverbs must give color and fine distinctions to descriptions and qualifications. Prepositions and conjunctions will make or mar your news reports or editorials; they must work for you, but until you know hem thoroughly, you are lost. *Verbals* will trouble you unless you learn participles, gerunds,

and infinitives, with their possibilities for shading meaning and lending variety of expression.

Narration, description, exposition, argumentation, dialogue, all have their place in the reporter's work, although most of his writing will be narrative, telling his story clearly and well. Murder trials, weddings, and dedications, allow opportunity for the use of description. Conversation will often occur, and one must be able to use various forms of conversational guide words, such as *he said*, *he replied*, *he informed the court, according to Dr. Brown*, to go on and on through a column or two of quotations without monotonous repetition of just one or two forms of *he said*. When one reaches top editorial heights, he is ready to bring in argumentation in his daily editorials. Until then, the reporter will mainly use narration and description and conversational guide words.

One must learn all these things well, ready for use at a moment's need, for once one begins to write for a paper, he must write rapidly and on time. *News will not wait.*

The five "W's" and the "H" of newspaper writing are the basic checks for every new reporter. He must include, Who, What, When, Where, Why, and How, if all these exist or can be learned. Many a young reporter covering his first murder has been so excited that he forgot to secure the full name of the murdered man, why he was murdered, or who murdered him. No one of these should be left out if it can be learned; if it is not known at the time a good reporter will record this fact also.

The Lead

Tell your story in the first sentence of the first paragraph. In ordinary essay writing in school one learned to write with an introduction, then the facts of the material, and on to an orderly conclusion. But newspapers are written for busy people who want to read all the news rapidly, so reporters tell each story at the beginning of the first paragraph, and then take the rest of the story to fill in details, descriptions, conversations, reasons.

The *lead* is the most important part of the news story: the most significant thing in the story must be told at once. While ordinary good writing demands that some form of chronological order or organization be followed, the writer of news must tell THE MOST IMPORTANT item first. Details can come later, in the body or even near the end of the story, and some may be omitted entirely.

Depending upon the relative importance of the five "W's" or the "H," the lead will begin with the one of greatest importance: If the war is suddenly won, the lead will begin with **WHAT**: if Hitler is suddenly killed, you will write a **WHO** lead: if an airplane

should suddenly hit the tower of the Empire State building, the lead would almost certainly be a WHAT lead, unless a very prominent person such as the President were in the plane. A word of caution about your lead: Never crowd too many "W's" into it. To do so makes confusion and sloppy writing. If, however, several important elements must be there, write the lead with extra care to keep it smooth, arresting and balanced.

In the BODY of your news story, fill in all essential details, the rest of the five "W's" and the "H," if all are necessary. Keep the style interesting, alive, make the telling vital, and keep a proper balance between enthusiasm and truth. Write so that your story can be cut off at any point which the necessities of make-up dictate.

What Is News?

Men have disagreed on the definition of news, but most city editors in a large city will feature the same stories on the front page of their competing papers! News may deal with great events, conflicts, prominent people, sex, sports, society, war, human interest. There will usually be the element of timeliness, of urgency. The writer of news stories must never editorialize in telling his story. Leave that for the editorial page or columnists. Unusual stories of children and of animals are always at a premium in city papers. The picture of Susie, the laughing kitten, got more attention in the American press a year or so ago than any other animal picture in years. When a little two-year-old girl wandered out into the night near Coney Island she stole the show until a kindly policeman wrapped her in his coat and took her to the police station and notified her parents.

News is where you find it. That may be in the hospitals, at weddings, social functions, the White House, in the desert, at funerals, accidents, fires, jails, police line-ups, lawsuits, trials, queer weather, railroad stations, steamboat arrivals, important people, elections. News, then, is something new about people, places, or things, in which the general public will be interested. A hundred similar definitions of news may be written.

The columnists of yesterday had a flair all their own. They caught the thinking of the public and won a tremendous following. Arthur Brisbane's news comments and editorials were widely read by those who liked them and by those who criticized them. Dr. Frank Crane started with a few dollars a week for his daily inspirational articles, and was so widely syndicated before his death that he was said to receive at least one thousand dollars a week for a short article a day, six days a week. William Randolph Hearst has been read for years. There are those who swear by

everything he says, and some who disagree with everything he writes just because *he* writes it. But he has an insight into the problems of our time, a penetrating manner of writing about them, and a style that makes men read his editorials even when they radically disagree.

The important matter for any columnist is having something to say that people will want to read, and to say it in a way that will make them read to the end. At the start, the man or woman who wants to "be a writer" must study the style of others, master grammar and punctuation. Many grammatical errors go over an editor's desk from those who want to be writers, but who are too indolent to do the hard work of writing. Study the style of accepted editors, columnists and reporters. Analyze their editorials, comments, news reports. What is it that makes them tick? What makes their writing worth reading? Why are some syndicated in a dozen, a hundred, or several hundred newspapers?

Take your favorite sports writer, Bill Corum, Dan Parker, Joe Williams, Grantland Rice, or a dozen other top-flight men who know players, managers, teams, leagues and who write play-by-play accounts, the behind-the-scenes preparations, the score and what it means. When these men write a story on a sporting event, it is the next thing to being there, for their pencils have eyes.

Or, if you aspire to be a theater or movie critic, turn to Louella Parsons, motion picture editor of International News Service, or Burton Rascoe or Lee Mortimer or Burns Mantle or Howard Barnes or Robert Coleman, and see how they are able to grasp the fun, the significance, and the possibilities of plays and players, of lighting and settings. Several of these writers have an amazing ability to forecast accurately. Louella Parsons has Hollywood actors and directors and producers dancing to her tune most of the time. But she "got that way" by hard work, being on sets early in the morning, giving actors a break in the early days, by honesty and a way of attracting confidence and friendship on the part of those who might someday have news to give her.

Certain women have perfected a technique for doing columns other women like to read, and do them in modern up-to-the-minute style and language adapted to their women audiences. Prudence Penny probably has the widest following among the women who write of cooking. Her recipes are extensively published and her "Cookbook" is a household item in many kitchens. Elsie Robinson, Alma Archer, and Dorothy Dix help to keep women on their toes.

Walter Winchell and Westbrook Pegler are probably the most talked about and criticized columnists in America, if not in the world. Both of them are widely

read, loved and hated. Few people can read them and not take sides. Both are forceful writers, and each one hits hard. Winchell probably has more enemies than any other newspaperman in the country, for he has attacked more things and more people than any other.

And probably one of the most loved writers is Damon Runyon, who is also almost an institution in himself. It isn't without reason that many use the term "Runyonesque"! An old-time reporter of fires, arrests, trials, and general news, Runyon early acquired his special stylistic verve, his mannerisms, certain special terms which he has coined, and an attitude of intimacy and raciness that men like. When Runyon reported a trial you knew what had happened, what the highlights were, what was said, what the attitude of the audience was, and almost what the judge was thinking. Read a Runyon trial story in newspaper files or the public library and you have a gem for insight, discrimination, restraint and telling.

Paul Mallon, E. V. Durling, Drew Pearson, Bob Allen, Dorothy Kilgallen, Burris Jenkins, Jr., Hanson W. Baldwin, Major George Fielding Eliot, Mark Sullivan and a dozen other writers will repay a study of their work.

Or, perhaps you are going to be the great book critic to help the public select its reading. Criticism, rightly understood, serves a most useful function. It evaluates, estimates, points out faults and virtues; it interprets, suggests backgrounds, explains the author and his purpose. It should bring understanding and appreciation and lead the readers to do more reading.

Of the contemporary book reviewers one might well study the late dean of recent bookmen, Dr. William Lyon Phelps, who taught thousands to appreciate literature, Lewis Gannet, Harry Hansen, Joseph Henry Jackson, Paul Jordan Smith, or a dozen other popular book critics of our day.

Then prospective reviewers would do well to study the great critics of all time, Aristotle, Longinus, Horace, Boileau, Diderot, Lessing, Coleridge, Francis Jeffrey, J. W. Croker, Sainte-Beuve, Taine, or Anatole France. These men all had bite in their language, perception in their reading, and an understanding of philosophy and life.

How should one begin to review a book? The new reviewer should adopt certain simple principles: Always *read* each book to be reviewed *with care*. Make careful notes as you read. Ask yourself: "Did the author accomplish his purpose?", "What is the main theme of the book?", "How does it compare with one or two of the leading books in the field?" In short, read and analyze fully, then write an honest, straightforward opinion, quoting from the book, if

necessary, to prove your main points. Reviewing should be designed to make people read more books.

Reviews should also help to weed out poor or weak books by incisive criticisms which lay the flaws of style, the errors of fact, or the mistakes in contents or viewpoint before the reader. And one thing good book reviewers should not do: They should not tell so much of the story or contents of the book that all pleasure or profit in reading the book itself is lost. It should stimulate, inspire, encourage reading.

The creator is greater than the critic.

Develop Your Own Style

BUT—as you study the models of other people in the field where you hope to write, be careful to develop your own style, and write, write, write. Writing is a form of slavery from which you will never escape, but if it is in your system, write. Let no one stop you—unless you find you are not a writer, had an idea you could write. There are many who wish to be writers, but are too lazy to write. Nothing can make a writer but writing.

Your First Job

Most people try for their first job, fresh out of school, on the largest paper they can get to, tell the editor, if they can get in to see him, that they "want to write, I am sure I can," etc. The best advice most editors can give to aspiring young hopefuls, is to get their first job on a small town newspaper, a weekly, where they can get experience. (Of course some larger colleges do have fine papers, even dailies, in which case, they may have secured acceptable "first" experience there.)

It doesn't matter so much what job *you* get on a paper, so long as you can make enough to live and eat and sleep. It is a start. If it is a very small paper, where the editor-publisher also sets his own type and writes his stories and sells his own advertising, you can get a chance to learn almost everything about a newspaper from the press to the streets. This will give you knowledge and a viewpoint which will serve you well on larger papers. You will get to learn how to set type, run the linotype, the size type to use for heads and leads, type sizes and faces, papers, prices and people.

A Word About Your "Copy"

Follow certain accepted rules when you write your copy. Make them a habit until you can't write without observing them.

1. Double space all copy. For some copy, even triple space.
2. Punctuate properly, following the exact rules for

punctuation. Take no liberties, make no excuses for yourself on this point. The rules are simple. All good books give many examples of the different rules for making meaning clear by the use of the comma, the semicolon, the colon, the apostrophe, quotation marks, the dash, the period, the question mark, the exclamation point. You should know a restrictive clause and a non-restrictive clause, how to punctuate a long, complicated series, broken by inserts, parenthetical material, or quotations. Practical English Composition, by Easley S. Jones, already referred to, has punctuation so arranged by rule and example and practice leaves that you can make yourself the master of this part of the job in a short time. BUT punctuate by the letter of the rule until you have written as much as H. L. Mencken or George Bernard Shaw; then you can take liberties.

3. Correct any spelling errors; never leave this for someone else to discover.
4. Make a carbon copy of all copy. Your original may be lost, or you may need the copy for other reasons.
5. Begin your first page of copy in the middle of the page, to allow for insertion of printing directions, heading and subheads, or other details.
6. Indent for cuts; indicate exactly where cuts should be placed.
7. Read your copy for facts, spelling, punctuation, paragraphing, and other elements. Turn in only "good" copy, ready for the printer.

Words Are Tools

The writer's choice of words is highly important, for words are the writer's tools. Anyone can enlarge his vocabulary by adding one or two new words a day to his conversation or writing. Roget's Thesaurus and the *Dictionary* will be good friends to have on your desk for steady reference. Many successful writers keep a little book handy and add a few new words to this each week.

All this may sound as if you were going to work alone, without supervision or direction. You will have supervision, will have editors to tell you what to write and when to write it, at the start, but whether you grow into one of the recognized writers, or stay in a rut, will depend more upon you yourself and your power to grow, than upon any editor.

Self-criticism will be hard but is one of the surest means of growth. When you have time always read your copy with care, even aloud, and correct it down to the last comma or misspelled word. And this is another vital point: Learn to spell. There is no ex-

cue for turning in copy that has even one misspelled word in it. Look up the words in your own dictionary. Don't depend upon your editor to do this. He has enough other worries and your stories will meet with greater favor if they are correct in each detail.

Work for variety of sentence structure, clearness, exactness of each word, avoid the passive voice when you want to show action; work for the dramatic, suspense, climax; avoid wishful thinking, prejudice, hate; learn to use the library; do your own research if you have time, if not, use someone you can trust. Use the library, encyclopedia, maps, yearbooks, find the facts, wherever they are. Learn how to use words for connotation and denotation. Avoid clichés "as the devil avoids holy water." Use figures of speech that accurately express your meaning. Above all, be yourself, write in your own words, your own style, your own way, but make that way continually stronger.

And, be amenable to editorial correction and criticism. Most editors get their jobs by being good enough to do the work. Men like John H. Finley, Rollo Ogden, Jack Lait, and a dozen other leading editors of the country, yesterday, today or tomorrow, came up the hard way, know how to write, and could improve most reporters' stories with a blue pencil. Dr. Finley's editorials had insight, perspective, vision, courage. Mr. Lait has the dual ability to write with a master hand, and to put life into many a reporter's write-up. Therefore, be happy when your editor is interested in you enough to mark your copy and make it better. After all, the editor must make his paper strong, readable, brilliant.

This chapter has dealt with newspaper writing on the principle that the basic material in all newspapers is N-E-W-S. Some attention has been paid to features, which offer great opportunities to well trained writers. If you wish to write for newspapers, however, you will have to start with news reporting, at the bottom where you will get hard work and good training. Other chapters in this book deal with short story writing, writing for magazines, publicity, radio and features. These phases of writing are, therefore, left to those chapters.

News walks the streets with us. It is all about us. We only need eyes and ears and to be present when the unusual, the different event occurs. Then we can pack it into our notes, write the story or telephone it to our rewrite man at the newspaper office. We see a hundred things happen that we never notice, because they are the routine events of life. The street car runs along safely, three-quarters full of normal people, reading their newspapers, going to or from work or the theater; the garbage man collects the garbage; the sun shines; the mayor goes to his office; the traffic lights function properly. We go our

way ignoring these things. But, let several of them get mixed up, and we have news, NEWS; let it suddenly begin to hail, the traffic lights be short circuited, the brakes on the street car fail to work as the garbage truck and the mayor's private car are crossing in front of the oncoming trolley, and you may have an accident worthy of the front page in almost any city paper.

Here is the story. Let the reporter use his head, his language, and write a story for the front page. Write it rapidly to make your deadline, but write it with care, skill, and accuracy of language and form.

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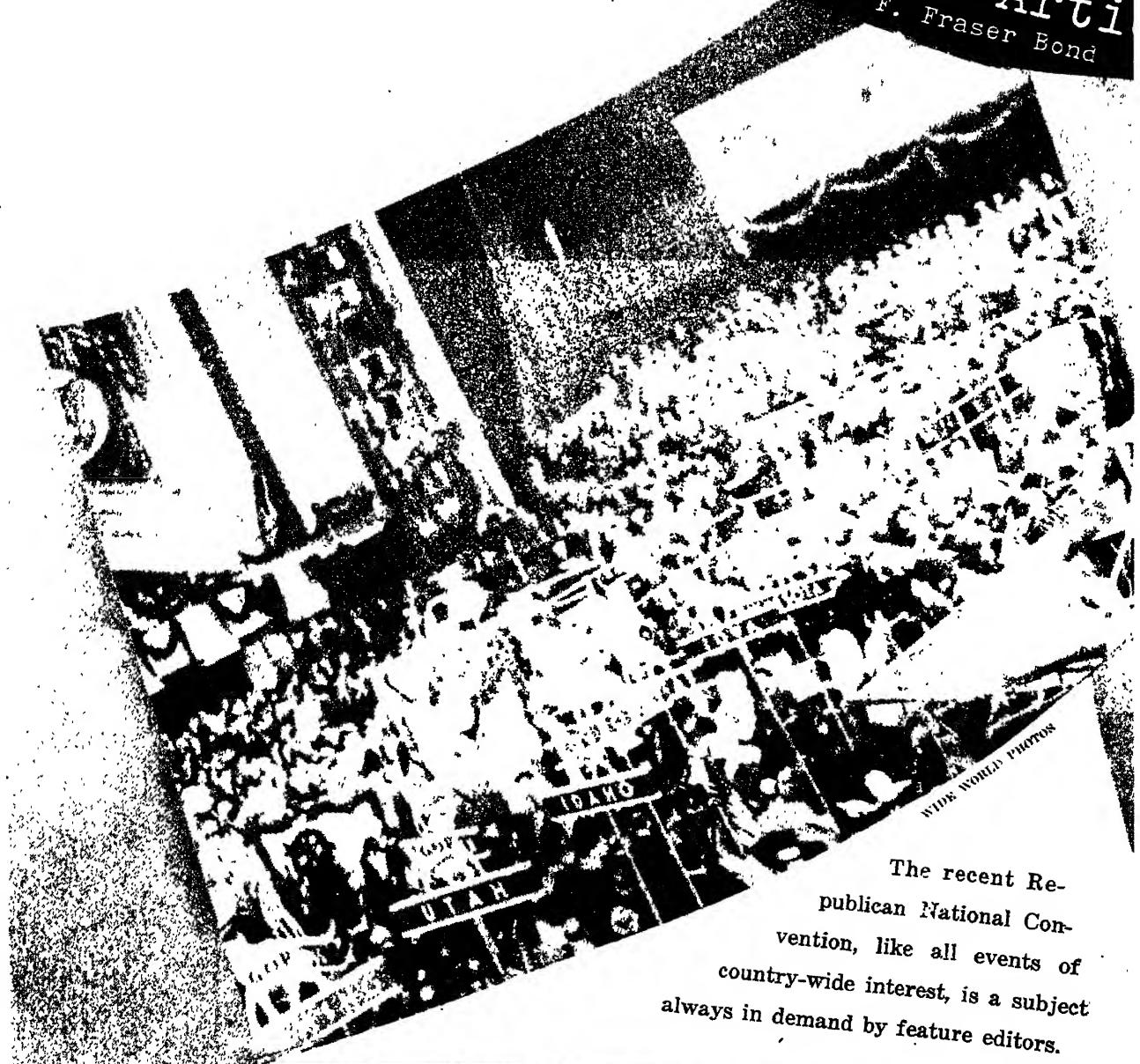
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The Sunday Supplement Feature Article

F. Fraser Bond

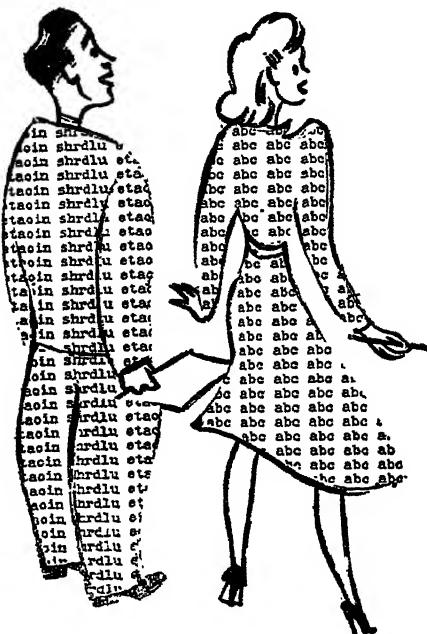


The recent Republican National Convention, like all events of country-wide interest, is a subject always in demand by feature editors.

The Sunday Supplement Feature Article

F. Fraser Bond

From HOW TO WRITE AND SELL NON-FICTION by S. Fraser Bond, Whittlesey House (McGraw-Hill).



F. Fraser Bond was formerly Professor of Journalism at Columbia University. He has written numerous volumes on writing. Among his best known works are: "How to Write and Sell Non-Fiction," "Breaking Into Print," and "Give Yourself Background."

LET us suppose that an average reader has opened his magazine at the page on which our feature article begins. His attention has been caught by the title, the name, or by the illustrations and typographical layout. His interest may even have been piqued by our lead. How have we managed to lasso, draw on, feed, and maintain that interest so that our reader stays with our article to its final paragraph?

Our feature writing succeeds only in so far as it meets this problem. To solve it, we can best begin by understanding the interest responses of the average reader, and we can understand these by putting ourselves in his place. What interests us, individually, as we dip into the feature pages of a magazine?

The first appeal to interest is the visual appeal. If we find ourselves faced by a page of solid type, we sigh, involuntarily. Shall we wade through this interminable print, even if we are interested in the subject matter? In most cases we do not answer with a spoken "No" but our actions speak louder than our words as we quickly turn the pages to the next article. Here we find that even the beginning of the article takes the form of three crisp, short paragraphs. We look down the page and see that the paragraphs lack a solid uniformity, that they have varied lengths and obviously varied contents, for our eyes light on quotation marks and conversation. Even "Yes" and "No" as part of that conversation have a whole line of space given to each of them.

"It all looks easy to read," we say to ourselves. We are perfectly right. It is easy to read. And because it looks easy to read we, and all the average readers like us, proceed to read it. If we print feature copy which when set up will have this visual appeal on the printed page, we make our first successful bid for reader interest. Without realizing it, perhaps, we are taking into account, as we must right through the article, the habits of the reader.

As a subdivision of this element of visual appeal, we can take up next the question of the length of our article. This question has quite as much to do with editorial policy as it has with reader habit. Some magazines prefer to run as many titles and names in their table of contents as their bulk permits. Others desire the longer article which will carry its conclusion over into the advertising pages. The predominant trend today seems to be toward the shorter article, with about two thousand words as the maximum. It is when we embark on the more comprehensive feature for *The Saturday Evening Post* or *The Atlantic Monthly* that reader habit comes to the fore and unites with editorial policy in dictating the length. The ideal length for such a feature would seem to be about six thousand words. Why? Simply because the average reader seldom wants to spend more than an hour over one article, and he can read approximately six thousand words in that period of time.

Analyzing ourselves again, as average readers, we know that our interest demands not only variety of appearance but also variety of content. If we have followed the zigzag pattern which the psychology of attention suggests, we know that we have given our article variety of arrangement. Have we given it also variety of technique and variety of detail?

We do not wish to give variety of point, for that would defeat the purpose of the whole feature. But we do want so to vary each zig and zag in our approach to that main point and to bring out, if possible, every slant and angle which our material possesses. We want also to appeal to and satisfy as many questions and perplexities as our average reader will bring to his own perusal of the article.

Rules for Preliminary Survey

Walter B. Pitkin has a sextet of commandments which he brings down from the mountain for the guidance of his students. With his permission we quote them here; we have purposely delayed quoting them until this point in our feature writing survey was reached. This line-up of rules we can preface with the suggestion that one might do well to peruse them before writing any feature, and to check the points they raise before deciding the final method of handling feature material. The rules read:

1. What kind of people are most interested in the facts behind the items you are going to use? Figure as closely as possible.
2. What is the interest of the people in these facts? It takes practice to determine this. It depends on almost everything, and changes from time to time. It is one of the hardest things to do. Many writers stress an interest that was good a year ago, but, because of a change of circumstances and advancing events, it is not good now.
3. How many distinct points of interest can you find in the facts that you have? Don't be content with taking the first features that come to your mind. Others will think of the same thing. The best thing is the one that comes fifth, sixth, or even later. The stories that ring the bell are the result of things which come from digging. Don't be content with one slant of a story, but look around for every other slant before you write, even if you write but one story. Slants other than the chosen one may give you a couple of good paragraphs in the story that will tie up with the main point. Take, now, any of these centers of interest as the feature you are going to write and ask yourself two questions:

4. What is the most important news behind the news? The things that are indicated by the facts in the news dispatches and can be discovered by research, interviews, etc. From your own point of view what is the most significant interpretation you can place on it?

5. Where would you go to find more news behind the news—a fuller interpretation of the facts? Write down the sources; don't trust your memory. If this

is done regularly, you will soon have a good list to refer to on any subject.

6. Before you start to write your article, make clear what your general method of handling the article is to be. Your general strategy of handling the copy—will it be heavy, light, humorous, one big interview, etc. . . . ?

If you work with outlines, make them after you have gone through these six points.

With these admonitions under our belt, we can again take up the interest-holding devices with renewed energy, for we know, if we have thought our material through, that our basic approach to it is sound. What writing techniques shall we use?

Variety in Writing Techniques

We can feel pretty sure that as our aim is variety of approach to the main point, we shall fall back upon all the writing techniques in our repertory. We shall use exposition, for we have much to explain. We shall use narrative, for in illustrating that explanation we shall need anecdote and conversation. We shall need description, for there exists nothing like the vivid descriptive stroke to make our readers see what we are writing about. We may need argument, but the chances are that we shall be best advised to let our description, our anecdotes, and our explanation do our arguing for us.

It is hard to say just which of these writing forms will prove most important, but we can tell at a glance which form the average reader will find most interesting. Everyone likes to tell a story, and everyone likes to listen to a story. In narrative interludes, then, we can count on sure-fire interest stimulation. It sometimes happens that narrative and exposition blend in a twilight zone where it is hard to see where one ends and the other begins. In *The American Magazine*, John Janney, writing on the increase in living costs, uses the first person singular throughout and makes his explanation of financial conditions read like a story. He hits out descriptive sentences, recounts telling conversations, and breathes the breath of life into his statistics. With the "I" method, this approach to the material has an obvious naturalness. "I" is talking to the reader and in that talk makes use of all the techniques which we normally use in conversation. Here is a sample of this method:

In an Indiana town I dropped in on Phil Harrison. He has the title of secretary-treasurer, but calls himself the bookkeeper, of a local manufacturing concern. He draws a salary of \$3,000 a year.

"Do you notice that living costs are going up?" I asked him.

Harrison smiled wryly. "Notice it? For months my wife and I have been squabbling about it. I tell her the grocery bills are beginning to look like jewelry bills."

This type of thing, of course, is hardly narrative interlude, but it serves the same purpose. It contains conversation, description, action, and indicates in each case the point of view which the author intends the reader to get. Its narrative framework belongs to the "where I've been and what I've seen" school of general talk, and if that "where" and that "what" and the comments on both have novelty and freshness and appeal they will always succeed in holding interest.

The anecdote proper stands out as narrative in the setting of a differing technique, usually that of exposition. In such cases, the author uses it to illustrate a general statement or to show the application of some idea or law or tendency which he has been expounding.

While reader interest goes out to all stories, it goes out in fullest measure to some particular types of stories. By and large, the type which it embraces most fervently is the one which contains the elements which we group under the phrase "human interest."

Human interest, and human interest stories, like other phenomena in the writing and reading field, are easier to describe than to define. We know the human interest story when we run across it, but we would often be hard put to it to pin it down and attach to it an all-satisfying label. If we fall back on the old laboratory method of putting it first into its class, and then trying to tell how it differs from other members of that class, we may arrive at some working idea. We can then state that the human interest story, incident, allusion, or interlude is a narrative which differs from other narratives, long or short, in that it makes its chief appeal to the emotions of the reader.

Here we give the hint as to its popularity. While many readers, fortunately, delight in appeals to their intelligence, the vast majority still yearn for appeals to their hearts. Appeals to all the emotions of which the human animal is capable have sound interest-provoking qualities. What are these emotions? If you have difficulty in ticking off the main ones on your fingers, brush up your psychology and deliberately list them. They and their physical manifestations, as well as their internal meanderings and frustrations, will stand you in good stead. For our purpose here, we need list but one, and that the main one as far as the human interest illustration is concerned—the emotion of sympathy. Any interlude which enlists the reader's sympathy arouses and stimulates his interest.

Winning Reader Sympathy

What, then, are some of the chief devices to arouse reader sympathy? Take a glance through the human interest stories of your morning paper and check for yourself. You will find that stories about children, even the child *per se*, have this reader appeal; that many stories of animals, particularly when they ex-

hibit semihuman traits or are presented so as to exhibit them, get a sympathetic reader response; that incidents which have a pathetic content, or even over-tone, succeed in making a definite pull at the reader's heartstrings.

From the erroneous, but generally accepted, notion that "human interest" and "sob stuff" are synonymous terms, we get a clear hint of the interest-provoking qualities of writing that release the tear ducts. We call the generalization erroneous for it overlooks the fact that almost as many human interest narratives have their foundation in comedy as in tragedy.

This fact brings us directly to another stanch interest element—that of humor. Readers like to be amused. They like to take from their reading a humorous line or incident which they can later incorporate in conversation. The mere inclusion of a solitary something which strikes the reader as comic may keep him plodding through an otherwise serious article in the fond hope of again having his funny bone tickled. Haven't we all so listened to endless dull speeches merely because the speaker started out with a good story and we hoped that he would tell others of the same quality?

Here we can run in a parenthesis to the effect that the truly pathetic and the truly humorous interludes are those which develop, rather than labor, their fundamental elements.

Too many writers attack both pathos and humor from the outside. They pile on horror details in the first instance until they submerge the tiny element that made the incident really pathetic; they embroider with their own extraneous wisecracks and clownings in the second instance until they have wrought a pattern which completely hides the twist or extravagance or incongruity that made the incident really funny. The safest rule in both cases is to work from the inside out, to seek to find the essential kernel and bring it to the fore.

Appeal to Reader Habit

Last but by no means least as interest provokers are the appeals which we make to reader habit. Here again we delve back into basic psychology. We, as average readers, are so definitely creatures of habit that whenever we encounter ideas or notions that run contrary to those accepted habits, we at once question their sense, their applicability, and even their morality. In other words we are busy combating them; we have our interest, and perhaps even our passions, aroused. Although this rubbing the reader the wrong way is a sure interest stimulus, it is one which has to be used sparingly. We aim to be stimulating but not overprovoking.

Now the stimulating writer, like the stimulating

conversationalist, is one with whom we find ourselves agreeing and disagreeing in much the same sequence as we pluck a daisy's petals—"I love him, I love him not." But the successfully stimulating writer permits the reader to love him more frequently perhaps than the reader thinks. On finishing an article by such a writer, the reader says to himself, "He has the right idea, that author. But I'd like to argue with him. He is a foeman worthy of my steel, and he needs merely to be set right on a point or two."



THE SUNDAY PAPER VARIETY

THE article for the magazine section of the Sunday newspaper holds closer kinship with news, with "spot news," than any other type of feature. Yet despite this close kinship its role differs essentially from that of the factual story which inspires it. Its role is not to record the events themselves, which the reporter has chronicled, but to interpret those events in the light of research, to present side lights on the main occurrence which the initial fact telling has no time to do, to amplify the reader's range through combing the whole wide terrain of information at which the daily headlines merely hint.

Suppose a modern liner spectacularly breaks the speed record. That fact is news and is covered as such. The feature writer takes the facts and sees what side lights, what amplification, what allied interests he can launch as an accompanying flotilla to the liner's triumphal progress. His general hints are speed, the development of Ocean Travel, the discomforts of the early travelers compared to the super-luxury of modern transportation. From them he selects such slants as "From the *Santa Maria* to the *Queen Mary*," which from the title we would presume to be a digging up of assorted sea lore, "Speed the Motive Spirit of Modern Sea Travel," which would be a saga of record breaking from as far back as he wished the adjective "modern" to go, and so on.

Distinctive Aspects of the Sunday Feature

The average Sunday feature runs a somewhat shorter course than its magazine counterpart. The popular length would seem to be about two thousand words, with twice that number as the maximum. As a general rule, one had better overwrite the assignment than underwrite it, for cutting has a way of proving salutary to both style and content, whereas

padding only too obviously proclaims itself as so much literary excelsior.

No precise formula exists for writing Sunday features, but general principles do stand out which guide us in shaping whatever type of approach we select into an article for sale.

We must display an attractive show window in our opening paragraphs, and the goods we produce later on must live up to this diverting initial exhibition. The opening passages of the "feature" do not have to kowtow to the standardized requirements of the newspaper lead, but they do have to pique the reader's interest and hold out promise that further perusal will reward him.

The structural pattern of the writing follows the framework of the theatrical revue. It sustains interest through a variety of appeals, yet it holds its divertissements together by a unifying thread of purpose.

It alternates expository passages with narrative, anecdote, or conversation which aim to illustrate the meaning of the factual statements by showing their application in individual instances. Most generalizations leave the reader with a vague sense of discomfort and bewilderment unless they are illustrated in terms concrete and tangible.

As most readers prefer entertainment to enlightenment, the skilled feature writer administers his pill of message or information in a sugar-coating of humorous anecdote or striking dramatic illustration. He knows that readers have become adept in licking off the sugar without swallowing the pill, and has therefore developed a knack for reiteration. We must note here that he does not use repetition. He makes the same point again and again, but he sees to it that each time he makes it in a different way. Whatever the rhetoricians may say of reiteration, it has a real virtue as used by the feature writer. It helps him get an idea across to a reader who may just glance at the article; it enables him to force home a notion to the reader—and his name is legion—who doesn't "get" him the first time. It gives to the reader who stays through to the end a sense of the cumulative effect of the reasoning or the presentation.

In this field, as in others, the writer will profit most from a careful and constant analysis of the worthwhile examples of the craft. Read, mark, and see how the wheels go round in the best features in this Sunday's paper.

Suppose a news flash brings a tale of marine disaster. In that case a score of leads would occur to the Sunday feature writer. He might choose "The Tradition of Chivalry at Sea Lives On," or "Giant Liners Lie in Davy Jones's Locker," or "Wireless to the Rescue." He might even find a feature in the way great newsmen cover such disasters.

The wise writer lists all such ideas as soon as they occur to him. He may use only one, but the fact that he has many approaches to the basic news stimulation will stand him in good stead. He may, if he needs to, develop something of the slants not played up as minor paragraphs in his main story.

From all of which it will appear that features based on news come under the head of perishable commodities. They have a short life as timely articles. They must be written and placed, before the force of the news which prompts them has had time to spend itself or be sidetracked in the public mind by a fresh sensation. The hunch must be acted on, the story written and placed within a period of two weeks at the outside. After that time the feature will be a drug on the market.

Accordingly, to make sure that one's research and writing time will not be thrown away, it is best to test the editorial attitude on the feature approach before actual work on the article is begun. Often a call by telephone will suffice. Few editors buy stories on the idea alone; they wait to see what the author can make of it. But one can tell whether the approach kindles the editor's interest. This query may bring out the fact that another feature writer has got in ahead with a similar notion. In that case, the first approach should be dropped, and the editor questioned as to the acceptability of a different slant. It is useless to waste time on duplicating another's research, or in pounding out unwanted copy. A query to the editor will save time and trouble.

Once the writer has secured an editorial grunt of approval for his feature notion, or a more reassuring "All right; go ahead," he dives at once with a selecting hand into a welter of research. His function is to dig up information on some slant which the news story suggests but has not included in its scope. Where does he look for this information? If he is attached to a newspaper he knows that much, perhaps all, of the data he needs lies filed away in the paper's own morgue, or clipping library. If he free-lances from the outside, he may gain admission to this treasure trove of yellowing clippings, or he may have to rely on such hints as he can secure from public library catalogues. Often he plods through books, gets in touch with authorities for fuller and more recent findings, and gathers what he can from interviews and suggested readings. He has to know and understand the angle of the subject he selects, and he has to obtain that knowledge and that understanding by the surest and quickest ways he can find.

If it is valid and interesting, and not merely a hasty rehash of the news or fake editorial comment, the news feature finds a ready market. It has timeliness

to commend it; it has an interest alliance with a topic on the tip of everyone's tongue.

The Seasonal Appeal

Akin to the news feature as a Sunday supplement staple, we find the seasonal article. Here the timely slant is seasonal rather than immediate, and unless it deals with some particular holiday or festival which falls on a definite date its life span can run throughout the season that it clings to. These seasonal features crop up as hardy annuals. From the articles on New Year celebrations which usher in January, they appear in orderly sequence month by month until the year rolls round to another January first.

These features divide themselves, as we have suggested, into those which chronicle a precise date, such as Washington's Birthday, St. Patrick's Day, St. Valentine's Day, Easter, Decoration Day, the Fourth of July, and so on, and those which deal with the broader seasonal interests—the gardening activities of spring, the country life and sport of the summer, the reopening of schools and colleges in the autumn, and the emphasis on outdoor sport and indoor games which the winter months always stimulate.

One could make a good living out of calendar chasing alone. Look at a few of the features which baseball could inspire in one bright spring month: "The Umpire's Life Is Not a Happy One, and Yet—" (this is sheer research to bring out the point that in the old days battles of the ball field were much more fiery than they are at present); "Now the Rookie Has His Day" (here the writer deals with the training camps where the recruit is striving to pass the tests that will win for him a place in the Big League); "Mighty Is the Warfare on the Sand-lot" (a colorful, human interest approach to the slant that baseball's backyard is a world of its own). Such feature approaches to a national obsession have a seasonal timeliness year in and year out.

A few weeks later, with summer as his inspiration, the feature author can gear his typewriter to the speed limit with such topics as "Our Highway Perils and the Remedies"; "Now Wanderlust Spurs—City People There, Country Folk Here"; "Gay and Incredible Coney: a Portrait of a Multitude"; "Parks for Seven Millions"; or "It's a Good Climate Anyway."

Types of Sunday Features

In a general way, as we have just indicated, most popular features fit themselves into one of three categories. They spring naturally from the news; they strive to ally themselves with some news or topical slant; or they rely on their seasonableness for their pertinence. But it may profit us to subdivide yet again, and to comment on distinctive traits we encounter.

The Descriptive Feature

This deals primarily with visual aspects. It endeavors to make the reader see it. Under this head come architectural aspects of great cities, travel articles, and features which depict nature through the seasons.

The Personal Feature

This deals with individuals and their accomplishments. It includes interviews and biographical and personal sketches. It often takes the form of an achievement or success story. Usually it deals with a person who looms large in the public eye, politically, economically, socially, or artistically. Occasionally it deals with people outside the limelight who have done unusual things.

The Scientific Feature

This feature consists very largely of exposition. It takes some scientific theory or finding, and in a popular and nontechnical way endeavors to explain its significance to the average reader. As a rule it is a mistake to attempt a serious technical interpretation for the Sunday supplement. The radio section is an exception. Occasionally this treatment can be employed to explain small details.

The Controversial Feature

Occasionally Sunday magazine sections like to stage a written debate. They engage two writers, one to defend, the other to attack, a proposition of current public interest. Sometimes these articles appear side by side but more often in successive issues.

The Sociological Feature

This feature, usually written by specialists, deals with questions of health, manners, morals, government, and with social phenomena such as crime waves. In form, it follows that of the long expository editorial. If a town has special social problems, the Sunday paper will be on the lookout for material which will tie up with them.

The Economic Feature

This feature strives to do what the scientific feature does in its line—that is, it attempts to make plain various problems of national and international finance. Readers have a real interest in questions of money, its making, its spending, its saving, and its larger aspects.

The Adventure Feature

Often such features are stories of personal experience written by the explorer, traveler, or hunter who has gone through the hazards which he reports. Oc-

casionally they take the form of interviews, or are pieces of straight feature writing from acquired data.

The Constructional, or Process, Feature

This, under many forms and titles, includes the how-to-do-it type and the how-it-is-done type. Often each step has attendant illustrations in the form of diagrams and photographs. It makes up the greater part of such departments as Home and Decoration, but reappears constantly along with general feature material.

Analysis of Feature Structure

In the Sunday magazine section of the *New York Times*, L. H. Robbins, a writer of consistently readable features, tackles a hackneyed subject—that of New York itself—with facile phrase and ingenuity of construction.

The opening "show window" gives the timely motive for the article with the sentences: "New York City thinks of having a new charter. Her present one is almost forty years old, covered with patches, and beginning to give at the seams. It has never quite fitted her anyway. For New York is no mean city. She is what the dressmakers call outsize."

The next paragraph indicates this "outsize" not in terms of vast statistics but by tangible comparison. "Her five boroughs are in fact five great cities. Manhattan in population gives Philadelphia a close run. The Bronx matches Los Angeles. Queens about equals Washington plus San Francisco. Brooklyn exceeds Detroit and Boston put together. Even little Richmond down the Bay can strut a bit, having almost as many people as big Richmond, Virginia."

The feature then proceeds to give the reader a notion of this "mundane phenomenon" that is New York. How does it proceed? By the always interesting device of asking questions and answering, or attempting to answer them. How would a visitor from another planet describe the place when he got back home—assuming he could tear himself away from here? How do earthly visitors try to describe it? The feature quotes indirectly from one of them, the French author of *Manhattan*, Paul Morand.

But that is old stuff. The writer quickly cuts to new stuff, and to a new point of view as well, by taking the reader above the town in an airplane. "From above the northern line at Mount Vernon, behold the city spreading away seaward for thirty-five miles southwest and twenty-four southeast."

Then come some statistics, but again translated from enormities into concrete terms. "The roofs of close to 6 per cent of all the people in the United States; streets enough to make a road across the Continent and halfway back."

Then another cut to fresh interest: "Our plane flies south to hover above the lower tip of Manhattan." Inventing a stowaway statistician as a fellow passenger, the writer hands over to him the onus of statistical outpouring. The statistics, unillustrated, follow in a factual sequence: 578 miles of water front, 3,000 miles of sewers, 163 parks and as many playgrounds, 662 public schools, 43 public high schools, 334 fire companies, and 500 hotels, and so on. . . .

"Here we leap overboard to escape him." This humorous twist succeeds not only in casting an amused disparagement on the statistical article as such but also in shifting the interest again to the ground level and to the writer's chief contention: "New York isn't the amazing skyscrapers towering there above us; it isn't the world's shipping afloat on the Bay, the railroads elbowing one another to get here, the bridges, the tunnels, the municipal debt, the volume of trade or the total bank deposits. New York is its people."

Here, quite naturally and normally, the article presents its facts on New York's "people," that amazing conglomeration of races which make up the melting pot. And again the generalities of vast figures become tangible in this feature writer's hands: "New York is the largest Jewish city, the largest Irish, the second largest Italian, and the ninth largest German city on the globe. A million Russians, foreign-born, or of foreign-born parentage, half a million Poles, and 330,000 negroes are at home here."

"The statistician, it seems, has bailed out after us, and here he is talking away." Again Mr. Robbins goes back to this amusing device to excuse solid factual paragraphs and to enliven the copy, both visually and intrinsically, with conversation.

"Look here," we say, "mass figures are only confusing to anyone trying to get the low-down on New York. Instead of enlightening us, they stun us."

The statistics find themselves adroitly reduced to the lowest common denominator, and the new interest element is introduced of the average New Yorker in relation to his metropolis: "This imaginary person, the average New Yorker, is reasonably literate; twenty-four times in twenty-five he can read and write; he

is fairly law-abiding, being arrested only once in fourteen years, although we have 19,000 policemen. . . . As to his religion, the chances are only about four in seven that he belongs to one of the 2,800 churches and synagogues that wait ready to welcome him. . . ."

"Work?" says our numerical friend. "My goodness, the work that goes on here in a day, if you placed it end to end. . . ." "Never mind," we implore, but he won't stop till he has told us that it takes, etc., etc., *ad lib.*

In conclusion the article comes back to its timely start, the new charter. "To harmonize neighborhood and general interests; to bind 7,500,000 of up and doing human beings in a governing plan that will be secure enough for strength, yet loose enough for comfort—that is the job of those who write a charter for the greatest municipality the world has yet produced."

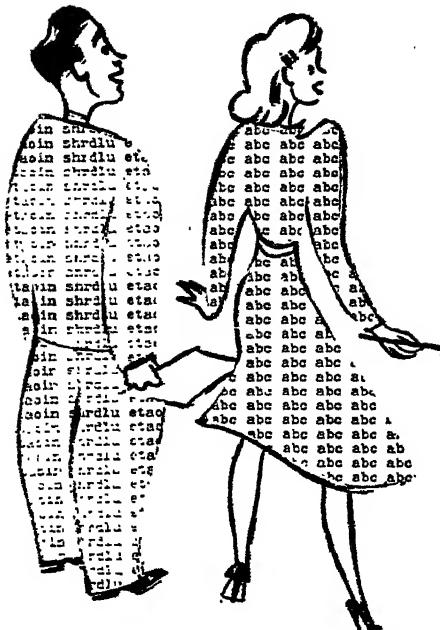
This brief analysis should suffice to show the ingenuity, the humor, the knacks of elucidation and illustration which go to make the readable feature. Statistics figure frequently and often tediously in feature writing. The article just cited takes a tour de force attitude toward them and amply demonstrates that however hackneyed the subject, and even the material, both can be reanimated and reinvested with interest if a writer can bring to an old job the zest of a new attack.

The perusal and study of all good feature writing should bring out into bold relief the feature's chief claim to significance. This claim is that the writer of the worth-while feature article has done more than string together, even amusingly, a hodgepodge of secondhand clippings, stray conversations, anecdotes, and statistics. Although he has used these as the ingredients of his dish, he has stirred them with an individual twist; he has seasoned them with an individual dash of spice; he has turned the mixture out as a fresh and palatable new entity. We find the true creative touch in worth-while features. The writer does more than translate old material into new terms; when he succeeds best, he transfigures it with a new meaning and a new importance.



Writing for Trade Journals

H. S. Kahm



H. S. Kahm's articles and stories have appeared in an extremely wide range of magazines—from "Boy's Life" to "True Confessions"; from "Popular Science" to "Town and Country." He has written ten successful books as well, dealing with trade and business subjects.

1. A business paper, or trade journal, is a magazine devoted to the interests of a particular industry, business or profession. The writers' magazines, with which you should become familiar, are trade journals. There are trade journals for almost every kind of business you can think of, from beer to bathroom supplies.

Mr. Doakes, a retail furniture dealer in Peoria, reads one of the journals in his field to find out what other merchants in other parts of the country are doing, to obtain new merchandising ideas, to read editorials about the furniture industry. If you were a retail furniture dealer, you would probably find it advantageous to read one or more furniture trade journals too. As a rule, you'll find it profitable to read the various writers' journals. It's the same idea; special material of interest to a special group of readers.

You may be surprised to learn that there are more trade journals published in the United States than all other types of periodicals combined. Business comes first in the U.S.A.

2. It is comparatively easy to write for trade journals. They do, in fact, constitute one of the easiest markets for the young non-fiction writer.

One reason for this is that their rates are not high enough to attract top-notch professionals of *Saturday Evening Post* caliber. Another reason is that the trade article does not have to meet a very high literary standard. The trade journal free-lance doesn't spend a day polishing a paragraph; he may not even bother with a second draft of the manuscript.

This does not mean that good writing is debarred; it is always wanted, but this demand is strictly secondary to the informative contents. Trade journal editors get so little of really good writing they don't make an issue of it. Which, of course, makes the trade journal a good field for beginners in magazine writing.

3. Many highly successful writers—including top literary lights—have actually gotten their initial starts in the trade journal field. Theodore Dreiser is one famous example.

Some writers not only get their start in trade journalism, but remain in it, making it their career. I don't know of anyone who has gotten rich writing for trade journals, but it is possible to earn a good, steady income in it, and one need never run short of markets. The demand for good material, furthermore, probably exceeds the supply.

Free-lancing in this field involves a good deal of "leg-work." The material doesn't come to you—you have to go out and get it. It is essentially a form of reporting. It is perhaps better than being a newspaper reporter, because nobody can fire a free-lance. Your time is your own. If you choose to sleep until ten o'clock in the morning, it's your royal privilege; so long as you turn out a satisfactory volume of material, your income will be unaffected by your sleeping habits. You meet a lot of people, chiefly businessmen, and sometimes even get free meals at convention banquets. It's a pleasant life for anyone who likes activity, businessmen, and reporting.

How much can you earn? During the fabulous twenties there was one trade journal free-lance who averaged, it is said, \$10,000 a year. Personally, I rather doubt it. An income of \$4000 or \$5000 is just about tops in this field. The average full-time free-lance, who takes his own pictures (illustrations are essential to the average article) probably knocks out \$50 or \$60 a week. It is not impossible for him to hit \$100, or \$5000 a year, but he'll have to have a lot of energy.

The average trade journal pays a cent a word for articles, and about \$2 apiece for photographs. Some have raised their word-rates to two, and in some cases even three cents, and pay up to \$5 for pictures. On the other hand, there are some trade journals that pay half-a-cent, or even less. These low-pay markets can simply be ignored; they get their material largely from writers who don't know any better. Moreover, they are just as exacting in their demands, usually, as those that pay three cents.

The average article is about 1000 words in length, and is illustrated by two or three photographs, which the writer has taken himself, or otherwise obtained. A full-time writer may produce four or five stories each week. Some writers have turned out as many as two a day.

4. What equipment must you have? A typewriter, of course; a car, if you live in a small town; a camera if possible. If you live in a big city of half-a-million or more, you can get along without a car. But if you are located in a small town, a car is almost essential, for you'll have to travel to near-by towns frequently to cover stories, and although even here you can manage without a car, it's much better to have one. Otherwise, you'll waste much valuable working-time waiting for trains and buses. A car is also highly advisable if you have a yen for travel, for you can then tour the whole country at your leisure, picking up good trade journal stories en route. It's one of the rewards of being a footloose free-lance.

As to the matter of a camera, the demand for pictures on the part of trade journals is really tremendous, and often enough an editor will buy an almost worthless article simply because it is accompanied by a lot of good pictures. If you are fairly competent with a camera, and you can write fairly decent copy, you have the basic equipment to enable you to get into the top income bracket in the trade journal field. Taking your own pictures will automatically step up your income, for so great is the demand for the latter that a short article may often be illustrated by a dozen of them. The article may bring you a mere \$3 or so, the pictures an additional \$20, or more. Which isn't bad for a day's work.

It is not necessary for you to be a good artistic

photographer. Artistic quality is neither demanded nor especially desired in trade journal illustrations. An ordinary, clear snapshot is acceptable. Often it will be a snapshot of the manager of a store, or a picture of an unusual window display or counter arrangement. If you are able to take good snapshots, you'll do all right. If you can afford to have professional equipment, similar to that used by newspaper photographers, so much the better; it will mean more pictures, for you'll be able to take them under lighting and other conditions that might rule out a cheap camera.

But if you can't take your own pictures you are still not debarred from a business paper career, for there are other ways to skin this particular mule. Many of the larger firms you'll write about will have suitable pictures of their own to give you. In some cases, I've seen them go so far as to have pictures taken, at their own expense, for the writer to use—they're so proud of the particular achievement of theirs that is going to be publicized. And too, often the trade journal editor will authorize you to have pictures taken by a local photographer. It is also possible for a writer and an amateur photographer to form a partnership, operating on a fifty-fifty basis.

If you can acquire a good camera, and take your own pictures, do so by all means; "there's gold in them thar hills."

5. Now let's turn to the trade journal article itself—what it is, and how to write it. First and foremost, it is a write-up of a *successful idea that other merchants in the field might copy*. Let's say that the Elite Grocery has increased its profits by installing an unusual side line—a complete assortment of magazines. Is that a good subject for a trade journal article? It is! Your article would tell all the facts about this novel side line, how the idea happened to be originated, when it was first tried out, how many magazines were sold in a period of time, how much extra money was made, how much space the magazine rack required, where the magazines were obtained, the percentage of profit on the average sale, and every other bit of information that another grocer, in another city, would like to have, in case he wanted to consider duplicating the stunt himself.

This article might be illustrated by a snapshot of the owner of the store—preferably posed with an armful of magazines, a picture of the magazine rack, perhaps with a customer shown thumbing through one of the periodicals, and perhaps a picture of the window display, showing the magazines in with the canned soup. And you might also have one of the magazine company's truck driver unloading a fresh batch for the grocery store. If there should be a sign in the store explaining about the magazine department, a

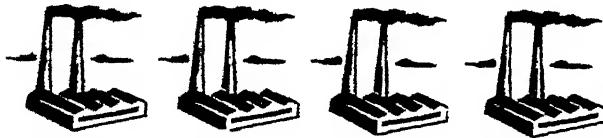
close-up snap of it would be good for an extra two bucks.

In addition to write-ups of successful merchandising ideas, articles are wanted dealing with every kind of business problem that was successfully solved by a businessman. Maybe he found a new and more effective way to train salesclerks, or a clever way to collect past-due accounts, or a more effective way to advertise. In any case, it's the specific, successful idea that is wanted.

How will you get all this information? Chiefly by asking questions of the owner or manager, and encouraging him to talk. Usually he'll be glad to tell you a great deal. Being human, he doesn't mind bragging a little about his achievements, and he usually has no objection whatever to getting some free national publicity.

An important rule to remember is this: Give as many details as possible concerning who, what, where, why, how and when, which should cover the subject pretty thoroughly. Sometimes a merchant is reluctant to disclose actual profit figures, but editors know this and don't expect you to do the impossible. Do your best to get all the facts, and present them in simple words, in orderly fashion.

6. Here are some actual samples of trade journal articles:



MOVIE TRAILER ADVERTISING GETS RESULTS FOR MAJESTIC CLEANERS

By JERRY COLE

FIVE years ago the Majestic Cleaning & Dyeing Company of Minneapolis, which had been one of the largest firms in the Northwest, went bankrupt. Martin Hellman, then 20 years old, took over the job of re-establishing the firm with little to aid him besides the walls and some machinery.

Born and raised in the cleaning business, wise beyond his years, the lad threw all of his tremendous energy into his apparently hopeless task. Today he is 25, and the Majestic is once again one of the leading firms in the Northwest, operating ten trucks and three stores.

He told this reporter: "I will be glad to tell you about our advertising experience with motion picture trailers, but you must not treat this as a separate item of our business; you must present the complete picture, or you will give a wrong impression. Our adver-

tising is effective, but it would not get the results it does if we did not get behind it in a number of ways. A business is a complete unit, and one part is inter-dependent upon the other. A good arm is useless to a sick body, or if it is detached from the body. Advertising is the arm that we use to pull in the business, but the body deserves its share of the credit!"

Therefore I must present here not only the facts about the Majestic's advertising, but the supporting facts as well. It is a new approach to the advertising problem, and offers valuable information.

"We spent about \$3000 on motion picture trailer advertising since last year," says Mr. Hellman, "and I believe it is cheap compared to other forms of advertising, such as handbills. It has brought good results. But we operate differently from most advertisers; we know exactly what we're doing at all times. Here, have a look at this."

Mr. Hellman indicated the wall over his desk which is covered by a map of Minneapolis. Red pins indicate the ten routes covered by the company's trucks and salesmen. Blue pins indicate the location of the theaters in each route area carrying the company's trailers. 12 to 14 theaters are employed each week, at a cost of \$9.50 per theater, on a long-term contract.

The advertising trailers vary from 40 to 60 feet of film. They are stock trailers made in Hollywood. "We looked at hundreds of them," says Mr. Hellman, "before making our selection. It is always desirable to do this.

"It is not advisable," he continues, "to do your own booking of theaters. It takes too much time. We have found it far better to let the Theater Advertising Corporation do everything for us; they supply the trailers, and also handle the bookings, the delivery of films to the theaters, and all other details.

"This form of advertising has definitely increased our business," he declares with enthusiasm, "and we are going into it even more heavily in the future. This coming fall we are going to try a new stunt. We will make our own trailers—ten different ones, for each of our ten routes. We're going to make movie stars out of our drivers. Each driver will appear in the trailer that will be shown in his area, so that when he solicits new business people in that neighborhood will often recognize him and say, 'Why, I saw you in the movies!' That will establish a bond between them, and bring about sales."

Mr. Hellman believes that not only must advertising be carefully planned to get results, but it must be followed up with what he terms, "A proper alignment of men." He explains, "Just to put your name in front of the public is not enough. One of the first most important considerations is your men—your salesmen. Our men are the highest paid in the city;

they are salesmen, not truck drivers, and they earn up to \$100 a week in the season. You get just what you pay for in men as well as in merchandise in this world. You can't get a \$50 man for \$30 a week.

"But I have found," he declares, "that what is infinitely more important than getting new customers is keeping old ones. Our advertising is aimed just as much at regular customers as it is at new prospects. To keep our old customers we have a very efficient check-back in the form of a Kardex system. We have a complete record of every customer. We know her whole life story—we know what she's thinking about us—why she has become a customer, or ceased to be one.

"This system is carried on by ten girls with ten telephones. If a customer hasn't sent in anything for three weeks, we call her; every word she says is recorded in black and white. When a large number indicate the same objection, we know exactly what our trouble is and immediately take steps to correct it.

"There are many firms," continues Mr. Hellman, "who think Kardex is a waste of time. The fact that we have a crew of ten girls on our Kardex system, full time, shows what we think of it. It is as important as any other factor in the business, including the advertising. It is a part of the complete machinery.

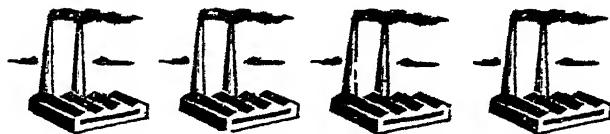
"We have," he adds, "the most efficient check-up of any cleaner in the country. I can tell you in a minute exactly how we stand, with a complete report on any one of 100 items. There is no guesswork. We have three bookkeepers, but the drivers do most of this work at home. They each hand in a daily report—it is a sheet as large as a desk-top—and these reports are compiled and correlated the moment they arrive in the office, even before an item is cleaned.

"Add all this up," says Mr. Hellman. "Here is first-class advertising backed by high-grade salesmen. Here is a check-up system so efficient that when a customer calls up or comes in to make a claim or adjustment, or to place an order, practically every word she says is put down in black and white for future reference. Here is a bookkeeping system so carefully planned that we can always tell *instantly* exactly where we stand, and where we are going. Add these up and you have the complete reason for the success of our advertising."

Offering further details on his movie advertising, Mr. Hellman says, "The chief advantage to this type of advertising is that it tends to give the salesman and the prospective customer something of mutual interest to talk about. For instance, our present trailers feature a magician who does tricks, such as making spots disappear. Women are curious, and they like to have the chance of asking the Majestic salesmen questions about the picture—how the tricks were done,

and so on. It establishes friendly relations and smooths the way for salesmanship."

He concludes, "Motion picture trailer advertising has played a definite part in building up this business from nothing to its present stature, and I can sincerely recommend it as a worthwhile medium, provided it is backed up with the right kind of organization."



MRS. HYATT, OF POWERS', TELLS HOW TO TRAIN SALESPeOPLE

MRS. HYATT, buyer of notions and novelties for Powers' Department Store, Minneapolis, has developed an excellent and effective method for training her sales girls.

She says, "The main basis of our training program consists of frequent meetings of the sales staff. When anything new comes in, for instance, we have a meeting, and discuss this new item. The girls are told all about its use, its care, its construction, and any other information that might be useful. At this time they are also informed about any existing competitive items, and any points of difference or superiority of our line.

"Also, in cases where our prices happen to be a little higher on certain items, the reasons why they are higher are explained to the girls, so they can pass on this important information to the customer. Of course we try to have the cheaper items, too, but it often happens that in a certain line our price runs a bit higher. When the girls are able to explain the reason for its being higher, sales that otherwise might have lost are frequently saved.

"Each time when I return from a buying trip," she continues, "I hold a meeting. At these meetings we talk about styles, from head to foot, from the newest bobby pin down to shoe polish and laces, so that the girls have a complete understanding about the new things. For instance, this spring when eyelet embroidery seemed to be coming in strong, we had a meeting to discuss this.

"The information received by the girls often results in education for the customers, for the girls pass it on. Many customers are grateful for this information, and I have no doubt that this policy has resulted in extra business for us. Women like to know what is going on, and they relish interesting tidbits of information."

Mrs. Hyatt adds, "These sales meetings are very informal, in every sense. An attempt is made to encourage a clublike spirit of co-operation and help-

fulness. The girls are encouraged to tell whatever the customers may have remarked to them about the merchandise, and a good deal of valuable tips are obtained in this way. There are no 'secrets' about the merchandise that is kept from the girls—they are 'in' on everything, and are made to feel that they play a very important part in our sales plan."

One of the most important features of Mrs. Hyatt's training program consists of questionnaires, consisting of twenty-five to thirty questions covering the department from one end to the other. The questions require the same answers as those that might frequently have to be given to the customers. The girls appreciate receiving these questionnaires because they know it will save them from embarrassment later when a customer asks for some information about the merchandise and the girl doesn't know the answer. They have all experienced this face-reddening situation and are glad of an opportunity to forestall its recurrence.

"The questions are put to the girls as if I were a customer, asking questions," says Mrs. Hyatt. Here are some typical ones:

1. What fabric is used in the brassiere of the Kleinert Sturdiflex garment?
2. What is the standard size of a sheet of facial tissue?
3. What is the difference between quilt and blanket binding?
4. What is the yardage in a bolt of quilt binding?
5. What is the yardage of binding sold to bind blankets?
6. What country supplies our "Irish" crocheted laces today?
7. What is the chief cause of breaking and cracking of cellophane?
8. What is the difference between self-shank and uniform pearl buttons?
9. Will moth gas liquid frost stain silks?
10. Are plastic talon fasteners advisable for wash dresses?

"The questions," says Mrs. Hyatt, "naturally differ constantly. I make up the questionnaires in this way: Whenever a question occurs to me, I make a note of it; when I have an accumulation of twenty-five or thirty of them, I type up a questionnaire—one for each girl. The information contained in the answers is kept very simple, to make it easy to remember and to understand."

"The day after the answers are turned in, we hold another morning meeting and discuss them again, to be sure that everyone understands the answers. New girls coming into the department are given these questionnaires as a basis for training."

"Each girl is required to answer all of the questions. When a certain question seems to be a 'sticker'

and the girls find it hard to remember the answer, it is clarified and discussed again until it is clearly understood."

Meetings are held once a week, or oftener. "Whenever we feel there is something to tell the girls," says Mrs. Hyatt, "we hold a meeting; there is no regular schedule. Every effort is made to make the girls realize that these meetings are for their benefit, to help them make more sales, and to protect them against the embarrassment of not being able to answer a customer's query. They appreciate this, and co-operate fully. There is no attempt to 'quiz' them in a formal way, but rather there is a friendly, intimate, informal discussion.

"This training plan," she concludes, "has proved to be highly successful, and I can recommend it as a simple, easy way to create greater efficiency."

There are eight girls in the department, and "to a man" they are enthusiastic about co-operating with Mrs. Hyatt, whose charm in any case could sell ice to the Eskimos. For instance, the other day a girl took home samples of Pliofilm and made up a cape and other articles, then discussed her experiences at a meeting.



VOLUME JUMPS 100% AFTER MODERNIZATION

A COMBINATION of three attractions has skyrocketed the sales volume of Curly's Bar, Minneapolis. First and foremost of these, according to Sam Markus, manager, is the extensive modernization—approximately \$18,000 worth. Another strong aid has been the engaging of Frank Rerat, a chef famous in the Northwest, to turn out delicious foods. The third angle consists of an entertainment policy new in this territory—continuous entertainment from 4:00 P.M. until 1:00 A.M.—nine hours of it.

Concerning the food set-up, says Mr. Markus, "Notwithstanding the fact that we have one of the best-known chefs in the Northwest—he was chef for several years at Breezy Point Lodge, the most exclusive and famous high-class resort in Northern Minnesota) we are serving food at extremely low prices. Lunches start at 50c. Dinners have a \$1.50 top. We find that great numbers of people are attracted by this combination of first-class food at low prices, and the difference is more than made up through beverage sales."

But the big attraction at Curly's is really the magnificent new decorating and modernization. The entire interior has been done in "modified modern"

rather than garish modernistic. There is evident a little influence of the classic. The woodwork is ribbon-grained walnut; the walls are covered in Avodoire; the ceiling is treated acoustically with Gold Bond acoustical board. The flooring is Armstrong Master Tile laid in a diagonal pattern.

The main bar is eighty feet long, and has an unusual feature: It curves out sharply in the center, and a piano has been built in under this curved section, beneath the counter, so that it cannot be seen except from behind the bar. During the afternoons, and other times when the orchestra is not playing, a pianist sits at this piano, only his head visible over the bar. The piano is hooked up with a microphone pick-up, so that the music is carried throughout the establishment. Because of the special way it has been built in, the presence of the piano in the center of the bar does not interfere with service.

There is a special selling angle tied up with this unusual feature: Many patrons like to stand around a pianist, to request special numbers, or merely to watch him. To watch this piano player requires standing at the bar, thus encouraging sales. It's a simple little bit of psychology!

The booths are covered with Mohair instead of leather, creating an unusually beautiful effect. Table tops are blisterproof Fornica.

Fluorescent lighting is used throughout, accented with down-lighting where needed.

The front of the establishment is built of non-breakable plate glass—Vitrolux. The glass is transparent and illuminated from the inside. "This type of front," says Mr. Markus, "is very excellent for night identification, and attracts customers." There are two display windows, one of which is used for a food display, and bottled goods; the other is used to announce the entertainment program. The front itself cost \$3000.

Some valuable free publicity has resulted from the employment of Rerat, the chef; an item about his new position appeared in Cedric Adam's column in the *Star-Journal*; this column is one of the outstanding newspaper features, ranking with Walter Winchell in this territory.

7. How does one obtain ideas, or "leads," for trade journal articles? The first rule is, "Keep your eyes and ears open." Many "leads" can be obtained simply from watching the advertising. A new merchandising stunt is usually advertised via newspaper, radio, movie trailer, or other means. Often they are specifically suggested to the writer by an editor. No matter what you see, read, or hear about, ask yourself this question automatically, "Is there an idea here for a trade journal story?" Once you get into the swing of it, you'll find all the ideas you can use.

8. The first thing to do after getting a good idea is to submit it to the editor of an appropriate trade journal, with the view of getting an assignment, or an expression of interest. If you do the story first and just send it in, you may be wasting time. Maybe the magazine has already published a similar story; maybe the editor is temporarily overstocked; maybe he doesn't like your idea, for one reason or another. If he rejects your idea, you can query another editor. If nobody wants it, all that has been rejected is a letter—not a complete manuscript with illustrations, representing a possible day's work, and some cash.

If you have a dozen different ideas, moreover, you can query as many different editors at the same time, and perhaps land enough assignments to keep you busy for two or three weeks.

An assignment is not a guarantee that your article will be accepted; it is still submitted subject to approval. But once the editor has given you the "go signal" you can consider your story 50% sold.

9. What is the right way to query an editor, to obtain an assignment? Simply outline your idea, as attractively as possible. Following is a typical sample of such a letter:

1415 Oak Street,
Portfield, Minn.,
March 10, 1944.

Editorial Dept.,
The Hardware Gazette,
700 Blank Building,
Chicago, Ill.

Gentlemen:

The Smith Hardware Company of this city is making money selling War Bonds! Last week the store was jammed with bond buyers when it was announced that every purchaser of a \$100 bond would receive an alarm clock, free. More than 800 bond buyers made purchases in the store, averaging \$4, giving the Smith Hardware Company its biggest sales volume for any week since 1928.

Would you be interested in the complete story, with pictures?

Yours sincerely,
JOE SMITH.

To write this letter it was necessary for Joe Smith to have a five-minute chat with the owner of the Smith Hardware Company. By so doing, he was able to inject some extra valuable facts into his query. The mere fact that free alarm clocks were offered to the public might alone interest an editor. But to outline the profitable results of the stunt gives the idea a practical slant that is hard for an editor to resist.

The best of the story is actually stated in the letter. The article will present the complete details—Who, What, Where, When, Why and How—plus as many good pictures as possible.

10. Now let's approach the matter of interviewing. The trade journal story is almost invariably based on an interview with a businessman, and much of the article consists of his comments. Those comments may be restated by the writer where necessary for greater coherence, unity and good English; the interviewee does not object.

It is best to prepare a few notes—chiefly questions to be asked, and subjects to be discussed. The merchant seldom has any sense of news values; his comments must be gently directed, chiefly through questioning. Sometimes he'll get off the subject, if he is talkative, and tell you about his wife's operation. It's up to you to nudge him back to the main issue. If he is taciturn, you may be able to get more out of an employee—statements which the owner will confirm.

It is all right to take notes, if you can't trust your memory for details, but don't flash your note-taking equipment the moment he opens his mouth. The sight may paralyze him. Get him talking easily first; then as surreptitiously as possible, start jotting.

If there could be one major useful rule it is this: *Make friends with your man.* Like him, admire his astuteness, and if your feeling is sincere, he'll feel it, and respond by giving you his full co-operation.

Introduce yourself, initially, by telling him your name, and what you are planning to do. In most cases the idea of being written up in his trade journal will cause him to treat you quite cordially.

Don't try to interview a man who seems to be extremely busy, like a small grocer on Saturday afternoon.

Use your good judgment, and after awhile you'll find interviews one of the easiest aspects of your work.

11. In order to keep in touch with special current

needs of editors, and to secure exclusive correspondenceships for your territory, keep a constant check on the announcements in the writers' magazines, which include *The Writer's Journal*, *The Author and Journalist*, *The Writer*, *The Writer's Digest*. A complete list of trade journals can be found in *Ayer's Newspaper Directory*, which is available at most public libraries; in it you will find the trade journals of every business, industry and profession, duly classified. If, for instance, you run across what appears to be an interesting story about a furniture dealer, *Ayer's* would afford a complete list of all of the furniture magazines, which you could query.

After a time you'll develop a list of steady customers—perhaps fifty varied magazines—for whom most of your work will be done. They will be the magazines who pay the best rates, and whose editors are most receptive to your work.

You will be the official correspondent in your territory for some of them, gathering up short news items as well as features, covering conventions, and handling special assignments.

12. How should you get started? Let's review the process: Line up a few good ideas. Query the editors of the proper trade journals. When you get the "Go signal" obtain your interviews and pictures, write up your stories, and mail them in.

Then while you're waiting to hear the results, go out and get some more "leads" and keep repeating the process. The more material you send out, the more checks you'll have coming in.

Don't count a rejected manuscript out of the running until it has been submitted to every other likely market.

And that's about all there is to it—from this end. The rest is up to you!



Technique of the Picture Story

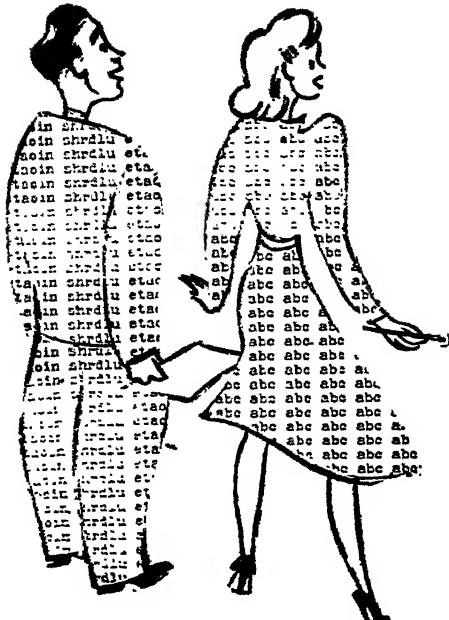
A. J. Ezickson



One of the most dramatic pictures of this war: Blood plasma saves the life of an American soldier in Sicily as four anguished Italians watch. This picture has front-paged many of America's leading dailies. It's a camera-story as no words can describe.

Technique of the Picture Story

A. J. Ezickson



Ever since his graduation from the Columbia University School of Journalism in 1922, Mr. Ezickson has been connected with nearly every large picture syndicate in an editorial capacity—the former Pacific and Atlantic Photos, syndicate of the *New York News* and *Chicago Tribune*, Acme Newspictures, Wide World Photos, and now with the Associated Press. He is the author of a number of books on pictorial journalism including "Get That Picture" and "Camera, Take the Stand."

ONE can write with a camera as well as with a pen or on the typewriter. Sometimes the complete story can be told with one picture; on other occasions a series of pictures, comparable to paragraphs—brick placed upon brick in the construction—will be necessary to round out the tale. In the editor's parlance this is called a "picture sequence"—and as much headwork and pains are required in planning and working out such sequence as in fashioning descriptions and conversations in a well-plotted written story.

The camera is a forceful "pen." Within the last two decades, its power in the news field has grown so tremendously that every newspaper and news magazine has recognized its value and given it its just niche in the presentation of news. The blossoming of a whole string of picture magazines, such as *Life*, *Look*, *Click*, *Pic* and others, attests to the fact that pictures in themselves can convey meanings, facts and developments that are as significant as the written word to modern man. The war has given it proof. All armies have placed combat photographers in the field; correspondent cameramen are as numerous as the newsmen who pen the story of the battle or the behind-the-lines event. The pictures of the Tarawa landing and battle stirred the world and made a more lasting impression than all the words that flowed into its description.

But no matter where news pictures are taken, whether at the front under the most trying conditions, or back of the lines or on the home front—or even in

the portrayal of the most casual news occurrence—they are not hit-or-miss affairs. Behind the camera is a well-trained, highly efficient operator, whose nose for news is as keenly sharpened as the ablest reporter. But his ability for sensing the dramatic and the evaluation of news are still not enough to complete his task. His mastery of the camera and all its accessories must be so thorough that there can be no slipup or mistake when the incident for recording occurs. That takes training, rigorous training and perhaps many years of experience. Every picture correspondent in the war fronts today is a veteran of the camera. Even the Army, Navy and Coast Guard combat photographers are put through a stiff period of training before they are qualified for the field.

Now that is the news field—the reportorial, the factual, the hard, tough grind that tries photographers' souls, eyes, hands and guts. It takes years of training, practice, day-in-and-day-out sweat and toil to fashion the expert news cameraman. The average man with the camera cannot and should not expect to become an overnight wonder in the news field. But by dint of hard work, perseverance, and perception, he can break into other fields of camera work, and as a successful free-lancer, can hope to become a good feature, sports, nature photographer and then later develop into the all-embracing news shooter. One unusual shot may be the open sesame for a job on your local newspaper, or a national magazine or a picture agency. True, the

news photographic field is the most exciting, but there are also others where one can click the camera for success.

Before launching into the possibilities of free-lance photography, there has developed in recent years an entirely new and engrossing opportunity for the man or woman who has the combined talents of writing and ability to handle a camera. That is the job of reporter-photographer. Many of the nation's smaller dailies and weeklies cannot afford to send a reporter and a photographer to the scene of a story, as is the usual procedure in a metropolitan area, so they welcome with open arms the man or woman who can both get the story and the picture at the same time. Holding such position, one can sharpen his talents in either direction and at a later date either fill a position as a news reporter or as a news photographer on a metropolitan daily.

Greener fields are ever being sought by the man who has caught up with the fundamentals of photography. It's a natural tendency, but my advice is that those green fields right in his own back yard—on farm, in village or small city—will prove in many instances to be just as lucrative, perhaps, more so, than the ones luring him away. Cameraman, stick to your last—or lens—wherever you are, and you can make it pay rich dividends.

In your own bailiwick—your own little pond—you can become the successful free-lance and correspondent-photographer. Such photographers are important contributors to the picture syndicates, and usually hail from the smaller cities and outlying sections where there are no staff cameramen.

The thousands of free-lance and correspondent-photographers scattered throughout the country, and even those in the more remote places, as in Canada, Alaska, Cuba and Mexico, are daily being called upon to serve the syndicates, and they serve them well, applying themselves to the given assignments with the same diligence and fervor as the salaried staff photographer.

Here are a few examples of how some of the important stories of the past were covered by free-lance cameramen. A rush wire to a Fairbanks, Alaska, correspondent brought the first pictures to this country of the Will Rogers plane crash; a correspondent upon the request of a New York editor calling by phone sent the first picture of Mrs. Dionne lying in bed with her five precious tiny bundles soon after the flash announcing the birth of the Dionne quintuplets went ringing round the world; some years back the first pictures of the Florida hurricane damage came from an obscure photographer in a little Florida town and preceded by at least 48 hours the shots made by staff photographers who had been rushed to the scene.

Picture possibilities are everywhere; the scenic, the

unusual personality, the child, the animal shot—how the editors dole on the last two!—and then, the news shot that springs up out of nowhere and bumps you right on the nose. That's the time to have your camera ready for action—whether you're out for a stroll, going on an auto ride, or traveling to distant places by train, plane or ship.

A certain businessman who found photography a pleasant hobby always made sure he had his camera with him. While returning to his home in New Jersey by car one day, he was stalled by a jam on the highway. Getting out he noticed a cloud of smoke in the distance. He grabbed his camera and raced ahead. An oil truck had collided with another car, overturned and burst into flames. The other car was also on fire. He made a few shots, and realizing it was spot news, rushed to a near-by phone and called the office of a New York tabloid. "Sure, bring it in," he was told. On arriving, he was asked to leave his roll of film, and they would take care of the rest. Excited as a schoolboy, he told the editor he would wait. He must see those films, his films. He phoned his wife he would be delayed. Excitedly, as though he had culminated a big business deal, he saw the fruits of his first news adventure laid out on the editor's desk, and they were beauties. "One will be used on the front page, another with story on page three," he was told, as the editor turned them over to the art department for retouching. He left his business card. He did not even wait to inquire how much he was being paid. For two hours, he roamed the streets, as nervous as an egg-laying hen, waiting for the appearance of the first edition—and the publication of his news masterpieces.

The prompt reaction of this lens addict to a spot news story carries a precept to others: if you obtain a news picture, don't delay phoning a newspaper or a picture syndicate. The editors there will most certainly wish to see your films. They may not approach the perfection in quality and composition of those made by experienced news cameramen, but if they are fairly good and can be improved in parts by the retoucher's brush, they will certainly be accepted. Many a good news picture has been wasted because the amateur leaves it in his camera until he has it processed at home or at the neighborhood drugstore. Every second counts in a newspaper office. Editions cannot wait. By the morrow, both the story—and the pictures—may be cold turkeys.

There are other pointers to guide the free-lance and the amateur who's too distant from the syndicate office to bring in his own pictures. He will have to rely on the speediest route—by plane or train. In that case, he wraps the negatives carefully, drives to the nearest town and hands them either to a bagagemaster or a porter on a train to be delivered to an accredited

representative of the syndicate on his arrival. If going by plane, he can either air express or airmail special delivery. He then phones or wires the syndicate that such a package is en route, giving the necessary data, what the pictures show, who's got the package, time of arrival. Without doubt, the editor's response will be: "Swell! Great work!" It may mean a great scoop for the syndicate, a nice check and an established "in" for the sender.

There are many factors that must be studied in covering spot news for picture syndicates and newspapers. Use cut film rather than roll film: it's much easier to handle in developing, drying and printing. If persons are shown in the pictures, their names must be legibly written or printed on the accompanying caption card; if more than one person shows, give the correct left-to-right position. The films should be securely packed. Prominently displayed on the outside of the package should be noted the type of film used, as for instance, "Open in dark room. Undeveloped panchromatic." Many a good film has been ruined by the failure of the sender to note the type of film enclosed. An orthochromatic film can be developed under a red light, but a panchromatic negative can only be developed in total darkness or a very faint green light.

The news field offers but one rich opportunity for the budding photographer. There are others, the syndicate which specializes in feature material, the picture magazine, and the trade publication. The markets for well-composed, timely pictures are many. Their particular needs must be carefully studied. The interesting study of a child and its pet may make the picture magazine or the syndicate which markets its wares to the rotogravure sections; the picture of your old grandfather clock in the hall may find a sale in a magazine dealing with antiques.

Several precautions are to be taken in mailing your pictures to the editors. The size of the print is preferably limited to either a 7x9 or 8x10 glossy and it should be placed between two thin pieces of cardboard to prevent it from being bent or cracked. Include the caption for the picture on a separate piece of paper, with your name and address at the top of the page. If the picture is exclusive, mark it so (how the editors love that word "exclusive"). It means so much to the newspaper, magazine or syndicate to be

able to publish the picture to which no rival will have access.

Syndicates prefer the brief caption with just enough description to give the editor evidence of its authenticity and guidance for the writing of the syndicate's own mimeographed captions. Many magazines also prefer the brief caption, while others, particularly the trade magazines, desire more information in an article running from between 200 and 500 words. In most cases, such an article will be paid for separately and may require more than one picture to clinch the sale. The combination of words and pictures in such cases will reap a double harvest for the sender.

Many a smartly written caption has helped sell a picture. I've known of instances where even a single-line head has helped push the picture over the sales counter. Years ago, when I was on the editor's desk of the old Pacific and Atlantic Photos, a contributor sent in a picture of an athlete in training for an eastern meet. It showed him nearing the finish tape. It was a good picture, but nothing unusual. However, when I glimpsed the caption head, "Heading This Way," with its doubly-expressive intent, I bought the picture immediately. A picture of a bird with a worm in its mouth, entitled "Winged Victory," also helped its sale. Generally, pictures speak—and sell—for themselves, and in most cases only a line or two of caption is necessary. News pictures require all the necessary information, and, like in a news story, must include the four W's—the what, when, where and why. Names and positions of all persons shown must be carefully, legibly written. Wrong names may lead to libel suits—and a libel suit is the editor's "bête noir."

Before you submit any photograph for sale, you must ask yourself these important questions: Has the picture a general appeal? Does it tell an interesting story? Is it well-composed and of good tonal quality? If you are completely satisfied that your picture has a definite appeal, then mail it in, but see to it that with the enlarged print, well packed or wrapped, goes a good caption, neatly written. Also include a self-addressed envelope. Do not write an additional letter to the editor, expounding your ability to take pictures. Editors are bored with self-encomiums. Besides, they're too busy. If your pictures have merit, the editors will take care of the rest.



WHY PICTURES SELL

THE photographs reproduced here have been culled from the files of picture syndicates; many are of historic news significance, others are illustrative of our workaday world, interesting, appealing, each picture telling an immediate story. Study the pictures carefully. You will notice that they have excellent pictorial quality, the right tonal effects, unredeemed by retouching, and a nice balance or composition, appealing to the eye. Strive for such results in your own work. You may not acquire perfection in the first few attempts, but steady, conscientious efforts, hard work and patience will in the long run reward you with pictures which will not alone satisfy yourself but please the discriminating editors who will reproduce your work in print and pay you well for your offerings.

These photographs are but a scattering of the thousands which yearly find their way into newspaper and magazine reproduction. With editors continually searching for new material with which to fill their pages, there is no reason why you, too, cannot be one of the great number attaining fame and success. Remember one thing. Tell a picture story—and tell it well!



Wide World Photos

A U. S. Marine Corps combat photographer moved up with the boys in the bloody invasion of Tarawa to snap this thrilling picture of a Marine (at left) going over the top of a log barricade on the beach as Marines leave their beachhead to storm the Jap-held airport there.

personalities, those names that figure in the news, are always in demand by the picture editors. But enliven the picture with some animation, as this picture illustrates. It shows Grace Moore, opera star, standing on her head to sing "One Night of Love" during Milton Berle's "Let Yourself Go" radio program, to win a program wager.





Wide World Photos

Photographic patterns please the eye, and the picture so formed can stand on its own merits, although in this instance the story behind the picture enhances its reproduction possibilities. A prisoner at the Federal Penitentiary on McNeil Island, Wash., is helping the war effort by making cargo nets for the U. S. Navy.



Wide World Photos

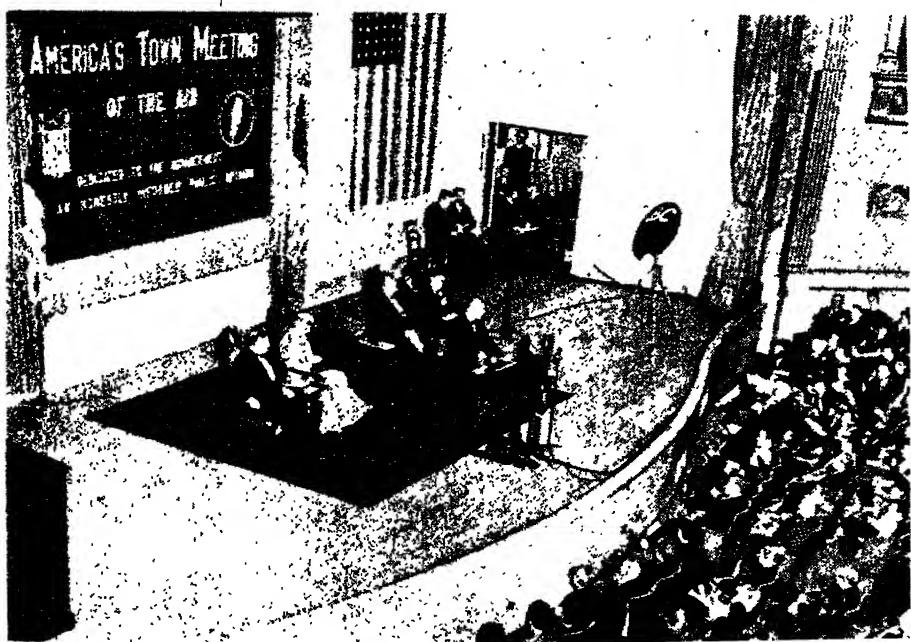
Photographs of new scientific or mechanical development are much in demand, and especially now of wartime inventions. The RAF's latest development in fighter planes is the SPITFIRE XIV, equipped with a 5-Blade Propellor. This new feature is said to make it the fastest Spitfire in service.



Wide World Photos

Timely news pictures are always wanted by periodical editors. Here we see Belgian citizens of Antwerp line the streets of the city as a long line of German prisoners is marched to a prisoner-of-war enclosure under the armed guard of British soldiers who took the port.

Features of national interest, such as a Party Convention, well-known radio Program, Peace Conference, etc., have great news interest and will prove acceptable to the editor. Here we see AMERICA'S TOWN MEETING OF THE AIR, with George Denny addressing the audience.



Wide World Photos

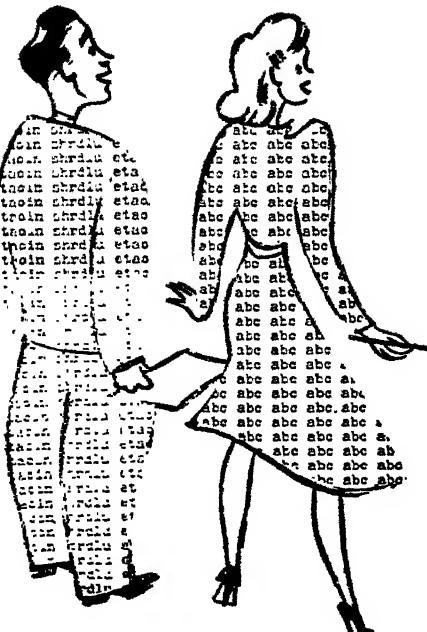
What Makes Publicity Releases Click?

Charles Washburn



What Makes Publicity Releases Click?

Charles Washburn



Charles Washburn has been press agent for more than one hundred Broadway notables and producers. He kept public interest in "Abie's Irish Rose" alive for six years, and continues to put across a number of Broadway plays each season. His book "Press Agentry" has become the accepted textbook on the subject of publicity.

PUBLICITY as it blossoms today in hundreds of known forms certainly isn't what it used to be. The flowery phrase has faded and gone from the press release and the "have another on me" treatment which formerly abetted the "big campaign" is no longer present. The man responsible for publicity has ceased to be a bill-poster with a cane; he is now a scholarly chap having the talents of writer, reporter, analyst and after-dinner speaker. He is, actually, smooth and shy, immaculately garbed and quick on the typewriter. The modern publicist does a heap of heavy thinking and planning, earning from \$10,000 to more than \$100,000 a year. Stranger still, he earns his keep.

Honesty has at last entered into the profession and today many newspapers trust the press agent as much as they do members of their own staffs. If copy is well written, and it often is, it lands in the paper. The facts mentioned are taken as the truth. This is a high tribute to the men and women engaged in professional puffing and something the better public relations workers value more than the high salaries.

It was a plain-spoken press agent who, after being colded for telling the newspapers what he knew they wanted to know and for giving them what they would print, replied:

"You may be paying me, but I work for the papers."

That stopped the man of Big Business, the man who had no business butting into a business he knew nothing about.

Once in bad repute with the editors the publicist might as well seek a different endeavor. 'Tis far better to change jobs than to lose the tools that enable a man to hold his job.

As for the actual writing side of press agentry it is today first and always comparable to that of expert reporting. An old rule that I was taught on *The Chicago Tribune* thirty years ago still applies to press agent copy: *Write it so that it can be trimmed from the bottom.*

This means get what you have to say into the first few paragraphs. In the rush of make-up then, for many mechanical reasons such as a big story breaking on a deadline, your copy may be trimmed without an entire rewrite of the piece. Editors have no time for rewrites these days.

Also pick your shots. Don't, for instance, try to land a story in *The N. Y. Mirror* that is written so long even *The N. Y. Times* would shun it. In short, write separately for the major papers. Only use mimeographed copy when you know the material is of such importance that the majority of papers will print it regardless.

Strangely, few of the better press agents ever amounted to much as newspapermen. There have been a few Charlie Michaelsons, men who left newspaper desks to glorify the Democratic party, but seldom will a true-blue newspaperman quit a paper for a fancy office.

The press agent, therefore, is a special breed, in a category by himself and just as specialized as the fiction writer or the movie scenarist.

The good press agent spreads himself all over the writing field. Today it is a report on research, tomorrow the pamphlet, a speech for the boss, a touch-up for a radio program and finally something for the papers.

He is a busy person and all those secretaries aren't hanging around for nothing.

No longer is he politely ushered out of journals and no longer does he combat warnings sent out by the American Association of Newspaper Publishers, warnings that used to tell the editors to keep an open eye for impending schemes for free publicity. Today such plots would be discernible to men handling the news. The trick is to be so good, so expert and in such good standing that no newspaper fortification can overthrow you.

The press agent for the commercial enterprise is usually the one who causes the editors most of the trouble, but in other fields the press agent has become almost indispensable. For example, a large convention would require the services of several reporters from each paper if the thoughtful press agent had not arranged the speeches, reports and digests.

When all is said and done there aren't any guaranteed rules for this new art, profession or racket. Strange clients are popping up every day. One man wants to clear his bad name in the news and another wants to clear his good name out of the news entirely. Nobody is able to figure why there are some 10,000 press agents in and around New York, but there are and they all seem to be doing nicely.

The Red Cross or some other worthy cause puts on a rally at Madison Square Garden. In marches an army of press agents. Martin B. Jones, entertainment director for the Red Cross in Italy, returns to Broadway and for no apparent reason he hires a press agent. Is it vanity—what?

Mr. Jones owns the Vanderbilt theatre in New York. Surely he wouldn't be contemplating a show or trying to get a break for his theater. Banish the thought.

A child who gives a concert, Norman Brace, who coaches the youngsters in several Broadway plays, every band leader, every movie, every show, night club, gimcrack and hundreds of advertised products all have a special envoy to hound the press.

These drum beaters turn out several hundred thousand words a day and out of this a few thousand words are printable. They all think they are underpaid and yet many of them earn salaries far in excess of many good reporters.

Those representing worthwhile clients and merchandise get mentions for their enterprises and the

others are always hoping to. Meanwhile everybody is happy and nobody gets hurt.

The sending of straight-to-the-point announcements of engagements, weddings, sports events, club and drama notes is too simple in form to even mention, yet it embraces Publicity. The writing requires no higher learning.

But when it comes to a new airplane, television or any one of a hundred startling necessities for general use after the war, then an expert reporter will find his niche in publicity. It will be a case of knowing all about his subject and therefore able to report it intelligently. Actually, this will open the way for some of the greatest work ever achieved by publicists.

Television, for instance, invites great possibilities for the imaginative press agent. He will be able to boost his particular product or his particular concern in it to magazines and papers everywhere. And don't think for a moment that many publicists are not devoting every spare hour to learning all the intricacies of the motion picture or the radio. They intend to be ready when the show opens. It will be a gigantic business and the men who are able to write about it will be greatly in demand.

Little press agent jobs such as exploiting a film will be forgotten for this new industry, which, after all, is mentioned in these pages more as an example of how far-reaching future publicity may reach than to put in a good word for television.

There will be so many changes in our way of living and so many new products to get before the public that Publicity, regardless of how fat it has grown in the last twenty years, will attain a higher and more dignified status with the ending of the war.

Thus when a man walks into a newspaper office with an "inside story" on a washing machine made by the Cleanup Company he will not only get a hearing but columns in the paper. If this washing machine does it without soap and only requires tossing soiled linen into a laundry bag the press agent is a mighty man is he. And it isn't beyond the realm of possibility for devices of equally startling design to pounce into being within the next few years.

This press agent remembers those early airplanes and the coinage of new words, such as aviatrix for lady flyers. It was a banner day for such men as Harry Bruno, who has clung to the press-agenting of flying ever since. The Brunos of tomorrow are likely to be around in 1980, telling the young upstarts how they thought up "the world in your home" for television and "no rub, but how clean" for a washing machine.

Inasmuch as it seems to be the first rule in any endeavor to hire a press agent before the machines start rolling in the factory, the boys so engaged will

have plenty of time to get coy as well as brilliant. Some of their stories are likely to be masterpieces of good reporting and even though they sneak in the name of the product once or twice more than they should, nobody will complain, least of all the copy-readers who make a practice of deleting such stuff. The editors will be so happy to inform their readers of the "wonders of the age" that they'll let *The Spifkina Sneeze-Stopper* as well as *The Hankins Hang'em* and *It Presses'em Gadget* slip into boldface type.

The public relations counsel is headed toward his gayest holiday. The commercial brothers, who had been trying for years to slide something by the desks, will be greeted with open arms.

A newspaper is for news and what is bigger news than something new to make this span on earth a gayer one?

Many fiction writers who know their Jules Verne may well turn to the newer and finer publicity.

Even your reporter, who has given most of his working years to heralding the stage, is thinking seriously of tying his future years to the cold commercial world. Instead of writing biographical pieces, such as appear in the Sunday *N. Y. Times* and *Herald Tribune* drama sections, I think I'd enjoy switching to practical pickings among the latest inventions.

In the theater it is chiefly a matter of writing about the author, the actor or the producer, shouting the praises of each and then somewhere in the article drag in the name of the play and where it is playing. This is too routine for a first-rate publicist.

With the coming of miraculous achievement for an easier life, I fear that the stage will have to get along the best it can with envoys less skilled in imagination than it has had for many years. Even though the show business started the trend in publicity as we know it today in America, the chances are that the wisest of the boys will scat for a field more glamorous than the theater ever dreamed of being—the commercial world, the dream world of tomorrow.

Before reviewing five samples of the publicist's art as printed in the five New York papers on Sunday, January 30, 1944, it might be well to sum up the various branches of the profession known as Publicity.

There are, for example, the theatrical men who proclaim the merits of the radio, the movie and the stage. These are press agents and never use the fancier titles of mass mind molder or public relations counsel. They write everything from blurbs, paragraphs, notes to columnists to full-sized articles about their stars. In many cases they have steady jobs and, with the exception of the stage, they have routine chores. The

stage, ever changing, brings some men as many as ten different plays a season and because of the uncertainty of a play the union (Oh, yes, there is a union for stage press agents with a fixed wage of \$165 per week) permits a member to hold as many as six jobs at one time. After associates' pay is deducted there can still be better than \$500 a week for the boss man. Not bad, really. Besides, there is always a Billy Rose or a noted author willing to go for an extra \$500 to a \$1,000 occasionally for a few extra shots of space. These theatrical chaps depend upon straight reportorial writing, honesty of statement and a bit of humor in getting their stuff across.

Next we have those who mold the mass mind—Edward L. Bernays, for instance. These are the maestros with brasses and woodwinds. Some call themselves "social psychologists," believing that they not only have the ability to analyze the individual mind, but the minds of individuals in the mass. The idea is to convince the world that the world moves along on ideas. Simple, eh? The first rule is to rebuild confidence in a falling theory, product or dream. To go about this a program explaining all the fundamentals of the cause must be continuously and cumulatively presented to the public.

Business must tell what its services to the public are, how its product is manufactured, the labor and the expense involved in manufacturing or servicing; it must make clear how prices are determined and why a certain price is just. Bernays once cited the New York Telephone Company (whose press agent is one of the fine citizens of the game and whose name is George B. Wellbaum, having the title of Information Manager), which in an advertising campaign explained exactly what five cents buys when a telephone connection is made between a person in Wall Street and a person in Park Avenue, New York. This had an excellent effect on the public, because it reminded people that a great deal of effort and expense were involved when one man lifted a receiver, asked for a number (or dialed it) and another man, miles away, heard a bell ring and lifted up his receiver to answer.

Also the value of symbols must be stressed. The illiterate and the intelligent alike use symbols and depend upon symbols to explain and understand ideas and emotions.

Such, my friends, is molding the mass mind. It's a good trick if you can do it—and several have mastered the feat.

Other than tooting the endeavors of organizations and individuals, the press agent must step forward in America as the critic and commentator on business. He must have a sense of public relations, which is not a taste, instinct nor an intuitive understanding.

A sense of public relations is the product of strenuous and thoroughgoing training in theory and practice. It is based on the same technical and professional work as most other fields of professional knowledge. The business leaders of today have been otherwise occupied in developing the financial, the technical, administrative, manufacturing and distributing aspects of business. They have not served apprenticeship in public relations for there was nowhere to serve this apprenticeship. It is a phase of business that is wholly new to this century. The need of a business press agent became urgent and because he served more ways than merely as a press agent he took unto himself the title of Public Relations Counsel, exactly the right term for the work.

Big Business is growing bigger. Almost every businessman is soon to be faced with the need of adjusting his particular business to the changed forces, which, from every side, are making themselves felt and exerting pressure upon business in general. These pressures run from the opposition to the chain store to the attempts to change individual businesses and business as a whole. Big Business is well aware of the power of public opinion. The good will of the public has to be considered. The press agent must get in there and start pitching as he never pitched before.

American business has accepted the creation of a professional to deal with the varying problems arising constantly. Thus this public relations work has developed as a profession, a profession just like law, accounting or engineering, which helps the industrialists with advice and counsel in facing and meeting new public relations problems.

Contrary to popular belief, the counsel on public relations has little to do with newspapers. He is quite unlike the stage or ballyhoo exponent. He does not employ the mimeograph entirely; he has nothing, or very little, to do with the open-faced connivery of the old-time exploiter. His relationship to the bygone press agent is distantly connected. The new press agent is the interpreter of the public to his client as well as of his client to the public. His concern is to modify the events, the circumstances, the policies of his client to conform to public interest, just as the lawyer advises his client to conform to the law. However, he mustn't forget that he owes an obligation to the press and he must protect the press on a story the same as he must protect his client.

The public relations counsel is a second-cousin of the flamboyant trail-blazer of an earlier day and he cannot escape the relationship entirely.

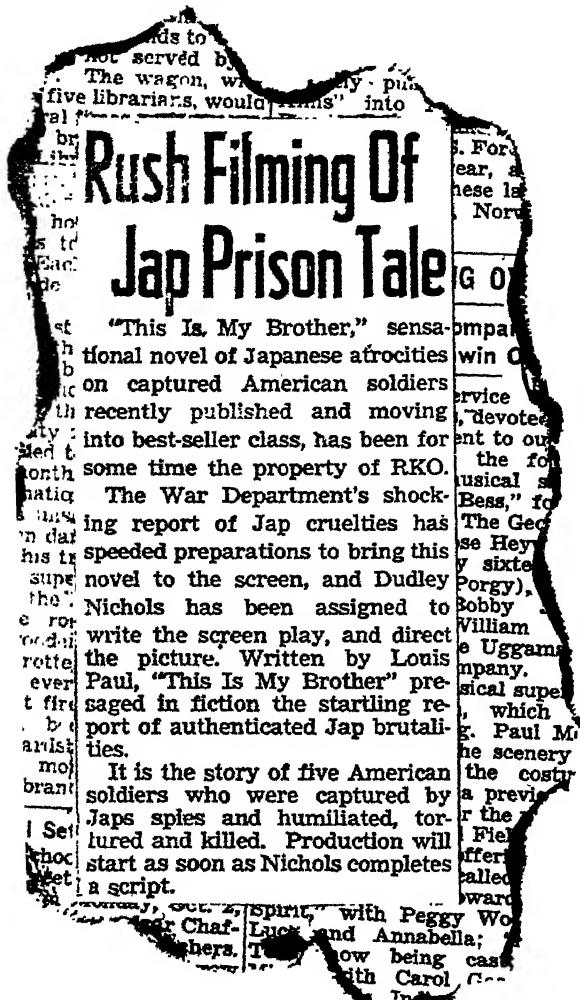
The high-toned press agent serves as counsel to his client because, through long-term study and working with the public mind, he has acquired the expert's

knowledge of what it wants, how it functions, how it reacts and how it may be influenced.

Now for a few samples of Publicity as it concerns the reading public. These tidbits are from the five Sunday New York papers of Sunday, January 30, 1944. The first, from the *New York Journal-American* was written by your reporter. It is no literary masterpiece and is only given because it is an example of how, with two bosses and two shows, two enterprises may be embraced with one stroke:



The papers, full of Japanese atrocities as this is written, could hardly refuse the following timely tale in *The New York Mirror*:



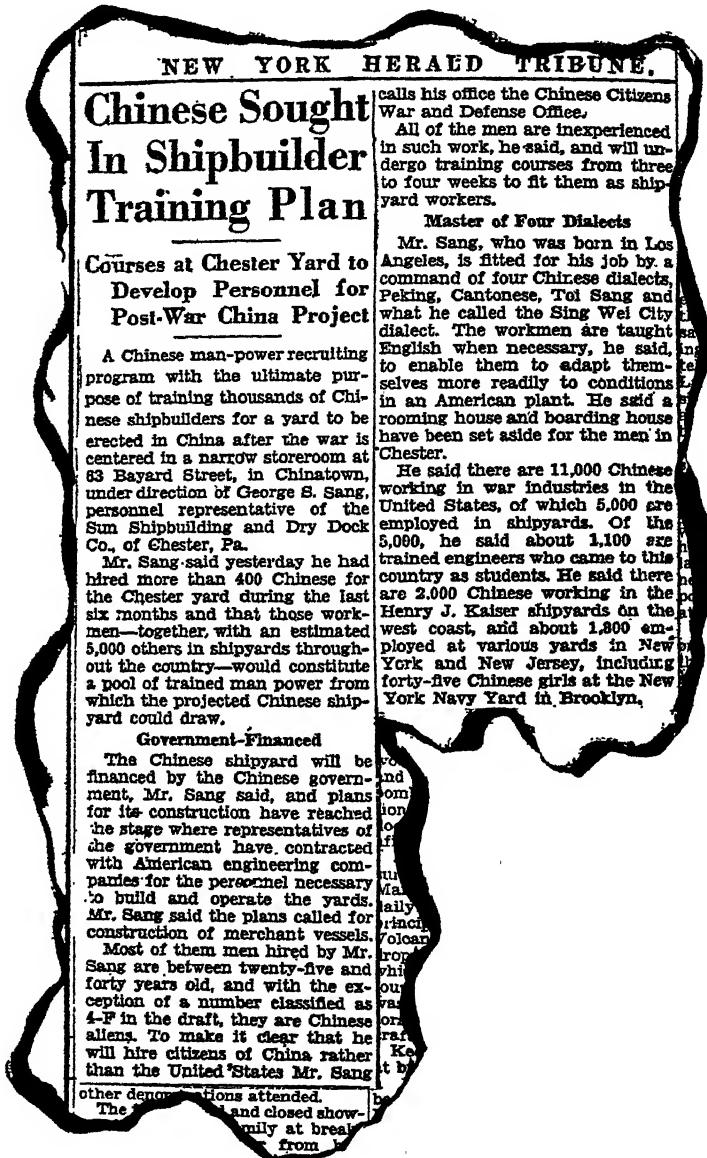
worthy job that even a press agent couldn't do. In *The News*:

Cantor Carries On In 24-Hour Show

San Francisco, Jan. 29 (AP).—Comedian Eddie Cantor, in a marathon war bond campaign over radio station KPO today, sold \$6,270,380 worth of bonds between 6 A. M. and 2 P. M. and still was going strong. He planned to continue his one-man broadcast until 6 A. M. Sunday. KPO canceled all other programs for today and tonight.

ral workers into the unemployment compensation system on a permanent basis. Frankly recogni-

There is the suspicion of a master mind behind this article in *The Herald Tribune*:



And in *The Times*:



There was quite a lot more because the Red Cross publicists have the respect of the press and because they know their job.

Publicity—it knows no race or color. Its loyal practitioners serve both master and public faithfully and conscientiously. They have to—to survive.

OPINIONS FROM PROMINENT EDITORS

DESPITE what the tycoons of the tribe have to say on the subject, the fact will always remain that the editor of a great newspaper or magazine sooner or later figures in what happened at the board meeting. That masterful campaign as laid out in the presence of presidents and directors, that new wrapper for the cheese or that paid advertising citing the comforts of the Pullman car has a way of becoming just so many unsolicited words on the editor's desk. The

editor has the last say, the last wastebasket. If he isn't impressed, if the case isn't spiked with a snapper, then let the molder of opinion beware. Therefore, let us hear from the Fourth Estate.

At wide range I have asked editors of brilliant talents to contribute their thoughts on what they believe should be the qualifications of the perfect press agent. Their replies should be read carefully; they should be digested and implanted deeply in the minds of the student and the alumni alike. These letters come from practical men, men with imagination and men who have made a success of the newspaper business. They know values. They know press agents; and press-agent copy when they see it.

Some of these men have been my associates in my reporter days; others are friends of long standing. I want to take this opportunity to thank them. Their words mean more than all I have written on the subject. These editors are busy fellows and for them to take time off to give us an expression on press-agentry is, indeed, a sweet gesture I shall always remember.

It must be made clear that here we have the ultimate boss, the man behind the presses, who, with a simple nod, can kill or print that which powerful influences have tried their damndest to get across. These are the main squeezes, as we used to say out in Chicago. Grafton Wilcox, E. S. Beck, Mark Watson, George Clarke, George Lyon and all the others are tops in the newspaper world, knowing every angle, every false movement, every ounce of world affairs. That's their business and they are not easily fooled, although, on occasion, as they admit, they are. But woe to the publicist who makes it a point to fool them.

However, the letters speak for themselves:

By E. S. BECK, Assistant Publisher
The Chicago Tribune

I can see a real and substantial need for a press agent in these times of complicated life and affairs. But he should call himself a press agent and not a public relations counselor, and he should avoid that old habit of trying to put something over on the city editor—a fake story or a bit of unwarranted publicity. His material should frankly represent and state the position or the views of his employers, whether they are promoters of a charity bazaar or advocates of an industrial movement. He should present it to the city editor frankly with the expectation that the latter will or will not use it as a sense of public interest dictates and with a knowledge that the other side of the story—if any—will be obtained and used.

In other words, the press agent should constitute himself an honest purveyor of information and accurate quotation. As such he is an aid to the conscientious reporter rather than a nuisance.

By GRAFTON WILCOX, Managing Editor
New York Herald Tribune

A press agent has his place in the general news picture. He can be of service to a newspaper as well as his client, but he

must deal with the facts as they are and avoid misrepresentation. I agree with E. S. Beck of *The Chicago Tribune*, who says the press agent should call himself a press agent and not a public relations counsel. The latter designation invariably leaves the agent wide open for the editor's secretary to say: "Tell him the City Editor is sorry, but he is in conference now with J. P. Morgan." The press agent is a legitimate person provided he is legitimate in his association with the news. He should be a reporter, understanding not only the person employing him but also the editors with whom he must establish a profound trust. Mr. Beck said it all when he declared: "He should be an honest purveyor of information. As such he is an aid to the conscientious reporter rather than a nuisance."

New York has some 10,000 press agents grinding out tons of mimeograph copy daily. An editor cannot have time for most of it; therefore, the agent himself should have a standing in the office. If he has, when his stuff comes through, he will at least get a hearing. The man himself must stand on a foundation of reliability.

By GEORGE CLARKE, City Editor
New York Mirror

Column hoppers are to press agency what chippies are to the oldest profession.

Somehow, the old days seem on the wane, and the new crop of exploiters are as callow as Roseland gigolos. They hink more of a line in a Broadway column than of a real column, all their own, with an art layout. Then, after Winchell, Sobel or Sullivan has had the cream of their alleged news, hey expect city editors to fall for a follow—citing publication in a column as reason for continuing excitement. The answer is "Nuts!"

Most of this despicable tribe nourish themselves on night clubs, dancing girls, rich saps and, yes, the trade has so fallen, in occasional cloak-and-suit. Radio artists (!) are supreme tuckers for their waste-basket fodder. (But, after all, there's still Nick Kenny.)

Some of the old guard still carry on. Notably the author of his book, as good a Press Agent—note the capitalized designation—as there is. The reason for the capitals is that some of the lowest of the new generation call themselves by such fancy titles as "Public Relations Counsel," etc., ad nauseam.

Others of the Old Guard and some of their achievements are: BEN ATWELL: Who took "Green Pastures" on the longest road ever since "The Bird of Paradise" played for seven years straight.

RICHARD MANET: Although of Armenian ancestry, a particularly enterprising individual who created Jed Harris out of an attack of the "dx's"; Herman Shumlin out of a traveling use, and Billy Rose out of an elephant's ear.

JOE FLYNN: Currently responsible for the Gypsy Rose Lee era of the theater, exiled by the Shuberts to the road because he is too good in New York.

STEVE HANNAGAN: King of the crop, who turned Samuel Iuill from Public Enemy No. 1 into a poor, misunderstood old man; Florida from a jungle into a suburban development of the Bronx, and who, each year, draws a million or more to the Indianapolis Speedway.

There are others, of course, many others, far too many to name, but the above are my personal favorites. I love them all, one and all.

By BROOKS ATKINSON, Drama Critic
New York Times

Without a good battery of press agents along Broadway a drama editor would be without a good deal of valuable assistance. Press agents are not only a convenience in the assembling news and pictures but the best of them are also good showmen and good writers. Many of them become producers in the

course of time, because press agency provides the sort of business background a producer must have.

Not that a drama editor can pattern his pages on a press agent's viewpoint. He has constantly to be drawing the distinction between publicity that ceases to be news and becomes an imposition on his readers. And many of the things a drama editor has to know a press agent would like to keep out of the papers. A drama editor would not be on the job unless he had half the press agents in town cursing or worrying every time the paper appeared on the newsstands.

But he is very grateful to the press agent who can write and who at the same time happens to be representing a popular or important show. The press agent who not only can write but who also has artistic and intellectual understanding is a gift from the gods. Many of the finest productions need to be promoted not merely from the box office point of view but as works of art that have significance in the theater. A drama editor soon learns to know which press agents to dread as office nuisances and which ones to welcome as friends of the theater. For press agency is not always a racket, although some press agents try to imagine that it is; it becomes a profession when a press agent preserves his respect for the theater, the press and himself.

By MARK WATSON, Managing Editor
The Sunday Baltimore Sun

It is not true that the only good press agent is a dead press agent. On the contrary he must be a very live one, but alive at the right time and place which, I am sorry to report, I have not found to be the press agent's universal habit.

First of all, he must be reliable. Orally he can paint the glories of client in colors as magnificent as he pleases, but when it comes down to a statement of facts for actual newspaper publication he must be absolutely truthful, however much it hurts. I should explain that this is not a matter of abstract morals based on hope of heaven, but purely practical business, for if the press agent fools the editor the first time, he will encounter tough going on the second trip—unless, to be sure, there's another editor by that time.

Second, he must have two identities, and keep them separate. He can feed his boss all the butter he can hold (and the capacity of some bosses for butter is almost beyond belief) but the butter does not spread on a chilly city editor. In the latter's realm the press agent is to concern himself with the sort of news the editing desk wishes (plus passes to the fifth row center, in some cases perhaps, but that's not under discussion just now) and not the music which the press agent's employer likes to hear. This again is plain business sense, for the press agent who knows in advance what each particular paper wishes, and provides it promptly, is able to get a maximum of space out of pure gratitude.

Third, he must leave his high hat outside—i.e., he must remember that the reporter writes the stuff which meets the editor's eye on the way to the printed page, and stories which follow the normal routine are always likelier to pass than those which come by another avenue. Many a press agent-piece routed in from the front office is lost on the way, and most of that coming via the business office dies on a siding, whereas I recall a lot of pretty pale stuff which reached the printed page because a friendly reporter cooked it up so neatly that his editor was fooled into thinking it was news. How many miles of publicity has good old Dexter Fellows, for example, obtained from his Gargantuan Agglomeration by way of a friendly reporter, and despite a baffled editor. Here again is evidence of the press agent's need of practical sense.

What next must this marvel, the perfect press agent, possess? Well, certainly he must know all there is to be known about the enterprise he is press agenting, and certainly he needs the greatest good nature (I have never known one who lost his temper in a city room, even over harmful publicity—I've heard Dexter Fellows tell a droll yarn even while his dismayed eyes

were perusing a first-edition account of elephants bursting out of their enclosure) and he must have a nimble sense of humor (if he have it not, man's inhumanity to man, especially to press agents, will drive him to suicide) and he must be able to say "No," on occasion, just as definitely as he habitually says "Yes" to almost any request.

And finally, he must be smart enough to be working for someone worth working for. You CAN be press agent for a Congressman, or a lawyer, I suppose, but it would be a fearful strain even on Charlie Washburn.

In brief, the perfect press agent has most of the qualities that would make him invaluable in almost any field of endeavor. If you find him, and he is free, please give me his address.

By JOHN CHAPMAN, Columnist and Drama Editor
New York Daily News

The press agent is a number of things to a number of people. To a city editor he may be a pest, a space-chiseler or—quite often in the higher brackets of the publicity racket—a suppressor of news. But to me—a dramatic editor and columnist—he can be highly useful. My notion of the qualifications of an ideal press agent includes:

He sends out information only when it is real information having sound news value.

He may telephone to make sure you have received an important release—but he never telephones begging you to "give him a break." No top-flight press agent ever does the latter, but the small fry make a constant practice of it—which is why they are small fry.

He knows each newspaper and its personnel thoroughly. He knows, when a feature story develops, which editor will like it best and give it the biggest play. He knows the deadlines for all editions of all papers and does not make the mistake of sending a piece of copy to a paper at 6 P.M. when the deadline is 5 P.M.

He is always available by telephone; and when he leaves his office he has messages taken in his absence and phones the parties who have called him when he returns.

He works constantly toward enlarging his acquaintance among newspaper people. There is no substitute for personal contact. In recent years, the press agent has become glorified and highly paid, and too often he thinks all he has to do is sit in his office and send out mimeographed bulletins. Editors try to be impartial and give all news its just due according to its value; but there is no denying that favors can be obtained. Two stories of equal value may come from two press agents, but there is room in the paper for only one picture with story. The press agent who is the more highly regarded will land that picture every time.

In the main analysis, he is a newspaperman. He knows news. He knows how to present it—just the facts. Through personal contact he has built up a trust in his accuracy; an editor will not hesitate to use a story from him, no matter how important or startling it is. In addition to being able to present facts in a factual manner (this method to be used in his routine news bulletins), he is also able to write a colorful feature story.

He does not whine, complain or wheedle. He does not fake. (He can have plenty of imagination, and make use of stunts which are nothing more than good publicity tricks . . . but he is never dishonest).

He does not have to curry favor with an editor. Too many press agents fear the wrath of editors if they fail to supply them with an inordinate number of free tickets. If he is a good publicity man, he is as useful to an editor as an editor is to him, and he should realize it. The cadging, pleading space-sneaker may well feel ashamed of his calling, but the good man need not be afraid to stand on his own two feet. And the good man has a lucrative career ahead of him.

By JOHN HARKINS, Drama Editor
New York American

Press agency was on the road to becoming one of the most colorful professions some years ago when one day the issue was confused by the appearance of the public relations counselor. That was too bad. Today the issue is still confused, and probably all chance of simon-pure professionalism has been lost. Real press agency must remain now the calling of a few scattered lone wolves.

Your pure press agent is a pretty superior fellow, often, perhaps even generally, superior to the man or material he has been hired to publicize. Indeed, he is likely to regard his occupation of the moment, whether it be the last word in sultanas or the latest style in soaps, with lightly clad scorn, something of no greater value than the public on which he is about to foist it. It is not uncommon, in fact, for the dyed-in-the-word press agent to carry his cynicism to a point where he regards his own engagement in that occupation as something that might be eliminated profitably, along with his product and what he hopes will be his public. But, for the sake of food and drink, he is likely to keep this disbelief to himself until three o'clock in the morning.

Yes, he is a very superior fellow, but there are not many of him left. His tribe is decreasing rapidly before raiding parties of public relations counselors, and such camp followers as lobbyists, personal representatives and promotion advisors.

Your public relations counselor probably will finish in front in this free-for-all because the dollars are riding on his side, and financial backing is about as good a jockey as can be found for any race. But the counselor hardly is worthy of the name of press agent at all. He is largely machine age and mail-order. He will hide behind the skirts of half a dozen stenographers and secretaries playing patty-cake with sly propaganda rather than come into the open to cross lances with the press. When he does ride forth, he does it in the echo of a Big Bertha of an advertising contract. And, like as not, he will spend fully as much time keeping stories out of print as getting them in.

Personal representatives, promotion advisors and others in the field? They may have their values elsewhere, as the public relations counselor no doubt does, but under the head of press agency they are just so many "hoss" traders going around swapping chit for chat.

If you know the right places you still are in time to find press agents in the purist sense of the words, but not many of them, not enough to make up a full-size chapter or lodge of any academy of art or science. For as thoroughbreds they are a vanishing race.

They are an individualist lot, and their individualism is as much their strength as their weakness. And when they are gone, we will miss them as much for their weaknesses as for their strength, too.

Their strong points are color, confidence and, at their best, culture.

Color they shed on their clients in succeeding waves. Sometimes these waves reach tidal proportions and the client, that slate-gray pebble who was tossed into the pond of the press in the first release from his office, even himself comes to believe he is the Great Gazoo about whom he has been reading so much lately.

Confidence they have in themselves.

Culture they sometimes use in business, carefully sugar-coated so it will not frighten anyone away. Preferably they reserve it for exchanges out-of-hours with others of their own clan, where it can be kept in its proper place in the general order of things, say third, or fourth.

Of course, they have a great deal more. Some command words, others ideas. Some are catch-as-catch-can phraseists, or daredevils with reputations, wizards who can make your day-dream come true, a stunt in story and picture. Most are catchalls of straying bits of knowledge, picturesque oddities, choice tidbits of the past. Oddity is their oracle, and history repeats

itself best when some press agent's hand is helping at the typewriter. Then it is their story, but they never are stuck with it. You are, although it may be some time before you realize it.

And did we say superior? For years, New York, in its coldest gloom of Winter, has needed only the sight of one man to know all still was well in the world. Spring was in the air, the circus was coming to town. Columbus sighting America did not get half the space the next morning that New York does on sighting Dexter Fellows, Dexter Fellows, Press Agent.

By GEORGE STARK, Star Reporter
Detroit News

Where once (and that was back in the pre-war period) press agents were regarded as unmitigated nuisances and conscienceless falsifiers, they have now come to be looked on as valuable aides to distressed editors and reporters.

Press agents have taken on dignity through the years and so has their calling.

In my long connection with daily papers in Detroit, going back more than a quarter of a century, I have dealt with press agents as a reporter, as a dramatic editor and as a city editor. I saw the transition from that sly individual who was always trying to put something over on the newspaper to the forthright person who preferred to shoot straight with the press and put all his cards on the table.

The good press agent today is honest above all else. If he hasn't a well-nigh perfect sense of what is news he is bound to be a failure. He is alert; at least he should be almost as alert as the star feature writers of the country's leading papers. He lives well, but not extravagantly. He dresses in good taste, but never lavishly. He is a good mixer (not necessarily of drinks) and he is expert in the art of high-class conversation, because he is generally in the company of high-class persons.

I like press agents, because the vast majority of them measure up to the specifications I have just set down. They are no longer spurious; indeed they are zealously sincere. That's as it should be, because the smart newspaperman can spot a "phony" every time.

By ROBERT B. CHOATE, Managing Editor
Boston Herald and Boston Traveler

A press agent can be the greatest blessing or the most hopeless nuisance to a city editor. Good press agents are an indispensable adjunct to a city staff. I have never known a press agent of any use who had not had newspaper training. The first thing a press agent ought to do is to recognize the rules of the game and the breaks. If his copy is decently prepared, provided long enough in advance, is clearly written, he ought to be a great help to the ordinary city editor. If a press agent thinks that he can get material into a newspaper by sheer persistency, by forcing his boring presence on busy people, he ought to get out of the business. What a city department needs most of all is the text of speeches and a short, well-written, accurate summary of their contents. This is particularly necessary in handling large gatherings. Successful press agents are few and far between. They can show real artistry in their work. Mr. Washburn's book ought to be a real benefit to all those who want to be competent in this work.

By EDWARD RETICKER, City Editor
Chicago American

As to what I think of press agents—I refer you to your own copy of the hotel clerk and "his lowest terms for actors." However, for the purpose of publication, listen: Public relations counsels invariably bore me but somehow am always glad to see an honest-to-God press agent. It goes without saying that a good press agent must know a newspaper business from the inside, but that is not enough

—even while he is a press agent he must see his story from the newspaper point of view. If he expects to crash the general news columns, he has got to offer a story or picture idea that will truly interest the newspaper reader. If it isn't such an idea the enterprise being exploited loses nothing when the idea lands on the dead hook.

The trouble with most press agents' copy is that most of it is prepared for the edification of the press agents' employers.

With every American newspaper able to print but a small part of the news provided by their staffs and news services, the vast majority of mail publicity lands in the wastebasket—unread.

It is my observation that the most successful press agent is the one that edits his own ideas and only appears in the newspaper office when he has a "natural."

In short the good press agent is still a good reporter. He can see the story, tell it well, and keep the readers' point of view. What the field of press agency needs is more good reporters and fewer space writers disguised as diplomats.

And, it might be added that the really good reporter is the rarest avis in the whole birdcage of Journalism.

By GEORGE H. LYON, Editor
The Buffalo Times

The best press agents I've known never forgot they were newspapermen, always remembered to keep working at it. Once they pounced on a piece of spot news or an idea for a feature they were a miserable lot of cusses until they saw it in print. It seldom concerned the venture they were promoting. Show me the press agent who can go panting up to a city desk with a news hunch and I'll show you a press agent who usually gets a break for his own show. Human nature works that way.

The smarter press agents for whose wiles I've fallen never volunteered much hoopla about their own shows—or at least they sugar-coated it with enough useful information about the things in which I was vitally interested to get their story across. It was always worth an hour of an editor's time to discuss reader habits with Ed Norwood of the Ringling show, to absorb what a circus man had learned about mass psychology. In the end the editor usually found he had dragged a feature story out of the wily Norwood and strangely enough it was a story about a circus.

Ray Henderson, representing Miss Katharine Cornell, is a never-failing spur to any newspaperman. The late Billy Guard of the Metropolitan Opera Company was an unending source of news tips and background material, little of which concerned the opera.

Of the younger men, Lou Smith of Paramount always has ideas about motion picture pages that are worth an editor's attention.

These three men, who become more and more representative of the current press agent, click because they maintain a helpful, intelligent attitude toward an editor's problems. They seldom fail to get a hearing.

Truth in publicity, washing behind the ears, keeping away from a city desk that has just taken a sweet kick in the pants from the opposition—these are accepted routine in the average press agents' manual today. But what makes the exceptional press agent? Just remembering to be one hell of a good newspaperman.

By GEORGE ROSS, Drama Editor
New York World-Telegram

On Broadway, as I imagine, or in other places, the press agent is the liaison officer between the merchandise on hand and the general public. His feed-box is the press and it is an ungrateful and unwise publicity man who will bite the hand that feeds him. For the theatrical columns are the press agent's most effective means of bringing his clients to the attention of potential theater-goers.

So I hope that Charles Washburn at whose behest this piece is being written, will take it with his usual modesty and reserve, if I point to him as an exemplar of theatrical press agency. True, Mr. Washburn has infrequently sinned—as when he misled us to believe that the ice-floes in George Abbott's "Uncle Tom's Cabin" was real ice instead of a synthetic freeze—but even then he won exoneration by proving that he was under the same delusion himself. Mr. Washburn puts on his galoshes even when he sees cake frosting coming down.

All other times, however, he hews closely to the line, scrupulously avoiding to dispatch to the drama desk of the *World-Telegram* any news of dubious source or questionable origin. Should George M. Cohan be devoid of a single theatrical plan, Charlie will be quick to say so and if the characters in "Boy Meets Girl" resemble the Katzenjammer Kids, Ben Hecht and Charlie MacArthur, Charlie will, at the risk of an interoffice reprimand, bare his soul of the truth.

Which is what a drama desk chiefly expects of the publicists who serve as intermediaries between the management and the newspaper bin. I speak for myself, John, in holding that a drama editor's gratitude goes out to the publicity man who wastes little time announcing that So and So has been cast, that the show will open on a certain date in a Rialto playhouse. The old-time "spieler" who had the leading man serenade the leading lady from the courtyard of her residence has no place in the current roundup of theatrical news.

Manufactured stage items are growing increasingly taboo; since there is enough legitimate news around to keep the theatrical publicist busy at his mimeograph machine. No one knows this better than Mr. Washburn, who used to be a "spieler" himself once.

Moreover, the Broadway publicist who valiantly attempts to pump life into a hopeless theatrical attraction by littering drama desks with puff-stories about the ingenue who was hardly mentioned in the first-night criticisms, is writing not for posterity but for the wastebasket. On the other hand, the press agent who honestly admits defeat when the show he represents is an acknowledged flop, not only keeps his conscience clear but earns the greater respect of the editor who must wade through the morass of daily hand-outs.

By BENNETT DAVIS, Literary Editor
Buffalo Courier-Express

Most folks have the notion that newspaper editors start their day's work face to face with a lot of blank pages that must be filled before the day is out, and with despair in their hearts because they have nothing with which to fill the gaping hole. So these kind people, not without a bit of mendacious desire to profit for themselves out of the editors' unhappy predicament, send things in to help out the editors.

Now I am an editor myself, albeit only a little one, way down low on the rungs. Even so, I am in a better position than any other man on the staff to know how mistaken is the notion mentioned in the first line of this piece. I am the make-up editor, the unfortunate who is ground between the millstones, the goat, the pariah, one of the unspeakables, the stupid oaf who throws out the best stuff and gets into the paper only the junk written by his friends, the ass who is always wrong and to whom are ascribed all errors in the paper, the errors of the reporters and the copyreaders, the errors of the department editors and the linotypers, the errors of the cutline writers and the proofreaders, even to a period upside down.

And as make-up editor I say that there never has been a day of the seven years I have worked at this job (and that seven years, by the way, is the all-American record for tenure of this miserable job) there has never been a day when I didn't have, before the jig was up, enough metal to fill the paper and enough hot stuff left over to fill another paper of the same size.

Let me tell you something, my friends, the press agents: I've been reporter and city editor, too, and telegraph editor and real estate editor and dramatic editor and copy desk slot-

man with fifteen men under me on the run, in newspapers in New York, Buffalo and Los Angeles. Let me tell you this, my friends, the press agents: You can be either a pain in the neck or an answer to the editor's prayer.

You are a pain in the neck when you send in matter that has to be rewritten by the busy boys in the office, thus making the owner of the paper pay out good dough to do your work; you are a pain in the neck when you whine to my superiors about some trifle of your guano that didn't get into the paper yesterday (from then on you'll get nothing by me and into the paper unless you submit it first to the advertising office and it comes to me slugged Business Office Must Go, a despicable designation—and don't show your face around here any more or I shall sic Friedl, my excitable Doberman, on you; he can smell a pediculous press agent as far as he can smell a rabbit); you are a pain in the neck and the talk of the town if you try to buy me by buying me drinks—I'll take the drinks if it happens to be the day before pay-day, but I'll know you for a worm and shall throw your contributions into the wastebasket.

On the other hand, you are the answer to the editor's prayer if you know how a newspaper story should be written, and spare the overworked staff by turning in a readable, concise story so compactly written that it can go as is; if you drop in occasionally after the paper has been put to bed and visit with us awhile without always wanting something, so that we may be amused and educated by your confidential recital of the sins of the famous persons with whom you come in contact while we slave in our mine-mule fashion far from the madding crowd; and last, and most important, if you pay us back for all we do for you by serving as a news source, by tipping us off concerning events that are about to happen which our paper should know about so as not to be scooped, by smoothing the path of the poor cub reporter so that he can get in to see the high-hat mucky-muck who is your boss; and by being honest with me when I call you and ask you whether or not this or that may be true that I have heard about your company or some individual in it, off or on the record as you please.

You have your living to make. But so have I.

By GEORGE L. DAVID, Special Writer
Rochester Democrat and Chronicle

Sure, I'll say something for the book, interrupting, as I do, my sentiment-swaying business here.

For 25 years I've told press agents or publicity men to write for my department exactly as they would have others in their field write stories if they wished to read them with interest.

It is then that I'm always reminded of my dual nature. I note off at the side another comic looking remarkably like me who's grinning at my pontifical gravity as well as at the tactful yessing of him whom I'm giving such shrewd advice.

But there's something in the old man's words, at that. Any newspaper man likes to read a good story by another news writer, but he won't read a warmed-over space filler. A press agent ought to write what would be interesting for him to read if he were not the author but the average reader. In a sense it's an application of the Golden Rule. The what, you say? Well, it's an old saying found on a scroll that some archaeologists dug up the other day in a southeastern province of Never-Never Land.

Of course, a press agent ought to study the practice and needs of each paper to a degree, and he ought never to consider that "on the road" he can peddle blah-blah that he would blush to submit on Broadway. The bigger papers of the "sticks" have assumed too much of a metropolitan pose to tolerate such stuff.

So, my boy, in the future be on your guard.

By COLVIN MCPHERSON, Drama Editor
St. Louis Post-Dispatch

The attitude of the individual editor (and all editors are individuals!) depends necessarily on the requirements of his particular paper and the amount of attention it pays to the theater. Outside of a dozen cities; perhaps, the dramatic editor is pretty sure to be also dramatic critic, motion picture editor and critic, music editor and maybe book editor. The theater is only one of his axes to grind.

He is sure to have some worries about where to put everything and keep everybody happy. Any extension of space for a press agent, any waving of the wand is likely to be in the direction of other departments of the paper, to rotogravure, daily magazine, Sunday magazine or any others who like to give the theater representation and take their own rewards. No dramatic editor ought to be unwilling to guide the worthy press agent who doesn't know his way from desk to desk.

For his own space, the dramatic editor wants clean facts and clear pictures. He expects the press agent to be honest, to let him know that the players entered the cast when rehearsals for the road began, and not in the original New York company. He wants to be able to check up, with the press agent, on what the actress said to the reporter in New Orleans, and also, for his own satisfaction, on the reasons for her failure to appear in Little Rock or some other place. He won't let it influence him, but he'd like to know. He wants to have the full and interesting background of show, cast and author. He wants interesting, exclusive features and no lengthy prepared interviews on Miss So-and-So's vision of reviving the road and putting it on its feet. If he's any good, he will have read *Variety*, *Billboard*, the New York papers and maybe the weekly magazines and Walter Winchell, so the press agent can get right down to brass tacks in a few minutes.

Or at least, start looking over the pictures. At present all agents sent out on the road seem to have the right kind, a fact that may be explained by long practice of the theater. The editor, making his selection, wants to be assured that his choice

or choices will not be duplicated in a rival editor's columns, or in the rotogravure sections of his own paper. Even being assured, he'll check on it, but the idea still holds good.

And after the press agent has let the office, and perhaps left the city, the editor hopes he has left enough information with the manager of the local theater that the manager may be relied upon for reference by telephone when the editor has his doubts. These duties of the press agent, as the dramatic editor sees them, are so slight that they ought to be easily fulfilled.

By WILLIAM McDERMOTT, Drama and Special Writer
Cleveland Plain Dealer

I have never thought much about the qualifications of a good press agent. I suppose the qualifications of a good press agent are about the same as the qualifications for a good editor or a good salesman, or a good anything else.

He ought to have intelligence, enterprise, imagination, and a certain fluency in saying what he has to say. For the most part, as you know, press agents are born, not made, and the difference between a good one and a bad one is the difference between inherent aptitudes and the lack of them. A good press agent is simply a smarter guy than a bad press agent.

In getting down from generalizations to the specific and speaking only from my own personal predilections and the character of the newspaper I work for, I should say that I like a press agent who can supply me with editorial material so well written, so amusing and informative that I am glad to use it under his own signature. Too much of the stuff I get is geared to the careless and flamboyant standards of the worst of the small-town newspapers.

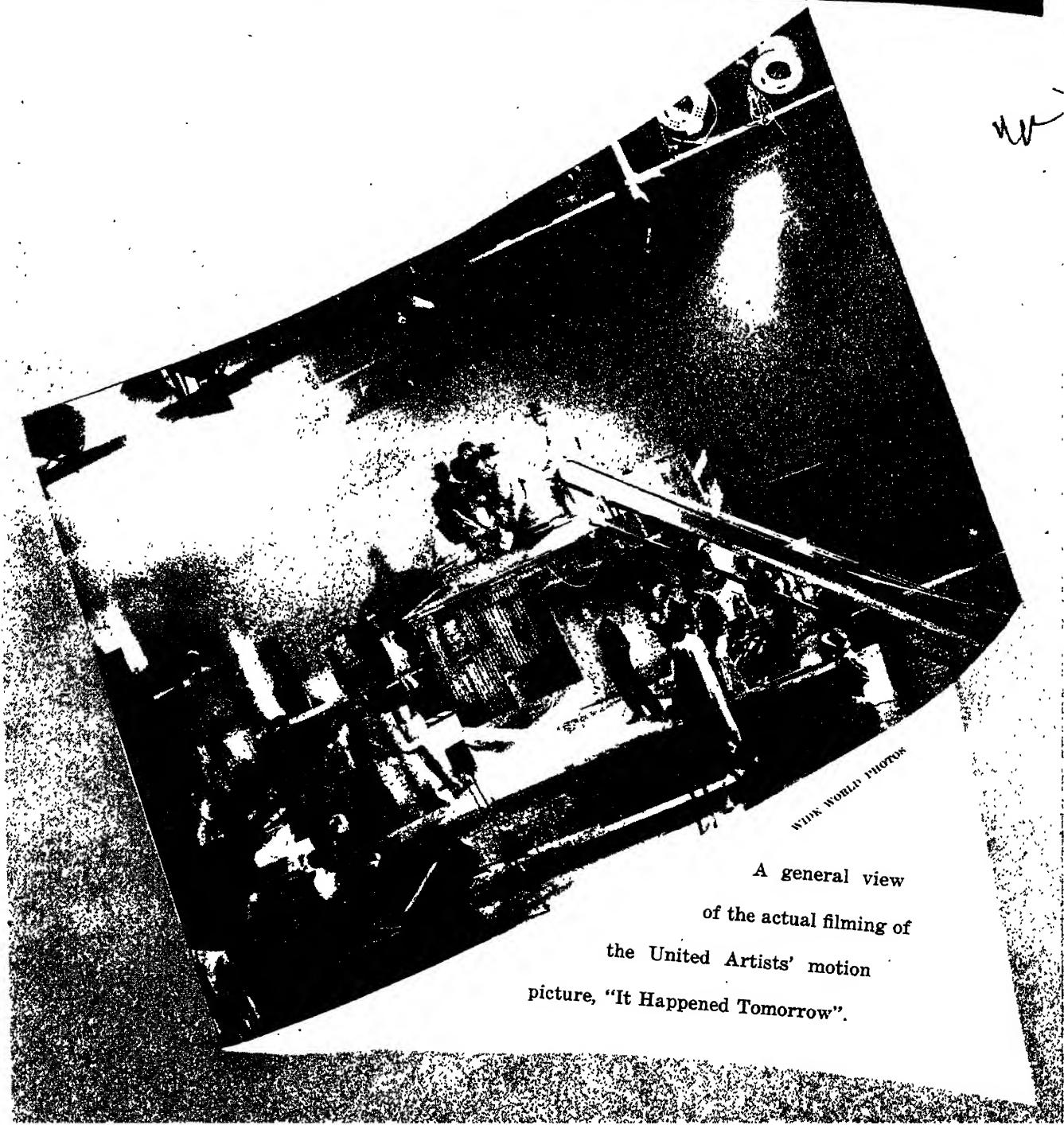
I'll take the kind of material that the *New York Times* will use under the signature of the press agent but I won't print crude and obvious publicity stuff.

I appreciate, too, the kind of press agent who is alert enough to pick up the human interest material that always crops up in the operation of any theatrical company and who will give me a hint or a story which I can deal with after my own style.



An Analysis of Screen Play Writing

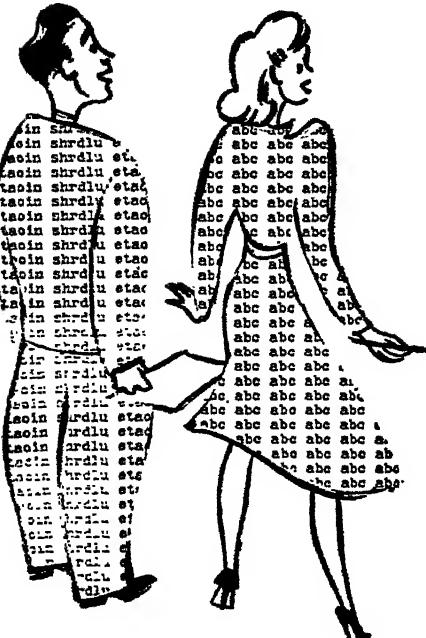
William Kozlenko



A general view
of the actual filming of
the United Artists' motion
picture, "It Happened Tomorrow".

An Analysis of Screen Play Writing

William Kozlenko



Considered a leading authority and exponent of the short-drama in America, William Kozlenko, former editor of the "One-Act Play Magazine," has written and edited eleven volumes of short plays for stage and radio. Many of his own plays have been translated and produced extensively all over the world. He went to Hollywood in 1942, joining Metro-Goldwyn-Mayer as a screen-writer. He has adapted and written a number of screen plays for such prominent producers as Joseph Pasternak, Samuel Marx, Robert Sisk, the late Edgar Selwyn, and others.

THE film is still a comparatively new medium. It is new in the sense that, unlike the theater or the opera, where its forms are well established—and have been for many years—the film form is still being developed and its scope of drama constantly enlarged. Slowly and progressively, the movies are broadening to include subjects and topics which previously were either taboo or too difficult for filmic exposition.

Hence this newness instead of being a detriment is, in truth, a distinct asset, for it permits the film to be changeable: to adapt itself to the different conditions and varied predilections of vast audiences the world over.

It should be stated at the outset that a film, unlike a book or a stage play, is produced simultaneously for domestic consumption and foreign export. Its markets are world-wide, its audiences extensive: from the nomads of Tibet to the urban-dwellers of Rio; from those living in a small hamlet in Ohio or Texas to those residing in large metropolitan cities such as New York and Melbourne.

This, then, is one of the chief distinctions of the motion picture; namely, that its appeal is meant to be universal. The face of a movie actor is perhaps better known than that of any other famous personage in politics, business or science; while newsreels have even helped to make the features of a president, a baseball player or a dictator familiar to a remote Fiji Islander.

Indeed, motion pictures have been the most effec-

tive means of illuminating the cultural and political cadres of a people inhabiting a particular country. In fact, we frequently know more of that country and its people—not exclusively by their history or sociology—but by the kind of pictures they show of themselves.

Obviously, all pictures (as everything else) are influenced by and represent the political ideology of the country in which they are produced. Thus the democratic way of life of such nations as the United States, Great Britain, France (prior to Hitler's occupation), is demonstrated fully in their motion pictures; the socialism of Soviet Russia is dramatically illustrated in their films; the fascism and militarism of Nazi Germany, of Italy (during Mussolini's dictatorship), and of Japan are stressed to the highest degree in their brand of motion pictures. Each nation reveals itself by its particular way of life: what its people believe in; what they do and say.

But assuming (and hoping) that, after this war is over, the motion picture will again resume its dramatization of human—rather than political and unhuman—values (especially in Germany, Italy and Japan), it will become, as it has always been before, an art form which, like music, is bound neither by national frontiers nor restricted by the complex differences of language. Putting ideological considerations aside for the moment, however, we can say that to watch a film, with its human drama, unfold, is to participate in a pictorial communication of universal signifi-

cance. Its aim primarily is to be entertaining; but it is also understood and appreciated emotionally by all who see it, no matter what part of the globe they may inhabit.

The fact, moreover, that a picture may be written in a language not understood by everybody is, at this juncture, secondary. Dubbing in the particular language or translating lines of dialogue will take care of that. Dialogue in the film, though essential, is still subservient to pantomime. Indeed, while dialogue belongs exclusively to the stage, pantomime is exclusively the property and legacy of the motion picture.

A film, though relying entirely on dialogue now, could still retain its dramatic continuity, in fact at certain climactic moments even have its dramatic tension increased, by occasional moments of silence or music which, when used effectively, as, for instance, by John Ford in "How Green Was My Valley" or in the first part of "The Seventh Cross" with Spencer Tracy, can become eloquent and emotionally stirring.

Conversely, consider how deadly such lapses into silence would be on the stage. The play, depending solely on dialogue, would veritably stop in its tracks.

The chief advantage which a motion picture has over the stage play is its *transition of scenes*. A film can move freely and uninterrupted from one scene to another in time and place, without the need of dropping the "curtain," and retain both its continuity of action and story.

To be accurate, the construction of a motion picture is technically a *Scene-Play*.

A film story consists of numerous scenes, held together by such mechanical devices as *Dissolves*, *Fades*, *Flashbacks* and *Cuts*. Scenes, with their breakdown into sequences, rather than acts as in the stage play, comprise the structure of the motion picture.

The next time you watch a motion picture notice how the clever juxtaposition and sequence of one scene after another, which frequently jump to different locales and involve new characters and actions, help to build and motivate the continuity of the story.

No other art form has so masterfully effected this technique of interposing and shifting of scenes, of the suggestion of simultaneous action by the use of *Cuts*, and of *Montage*: that is, a series of kaleidoscopic actions occurring at the same time in different places. And yet, as we watch the picture, we get a contented feeling of an integrated whole.

There are two personalities, whom we must cite as belonging exclusively to the motion pictures: the Film-Cutter and the Cameraman. It is the film-cutter, however, who, sitting in a cutting room, puts together the unedited reels of film and gives us the finished picture. Directors, writers and producers are also to

be found in the theater. But these two technicians belong solely to the motion pictures.

When the first experiments of talking pictures were made, the use of dialogue was both strange and, at that time, superfluous. The technique of writing for these incipient "talkies" was in the main an effort to maintain a correct balance between the pantomime of the silent picture and the spoken word, borrowed from the stage.

Prior to the advent of talking pictures a film scenario read like a technical blueprint of camera shots and contained mainly descriptive narrative: what little dialogue there was in the script, was translated into titles on the screen. Obviously, this technique—of straight pantomime and intermittent flashing of dialogue ("he said"—"she said") created a deep barrier between the silent audience and the silent characters on the screen.

The audience inevitably felt a lack of identification with the protagonists and the life they sought to enact, since the most human agency of communication—*speech*—was missing. What it saw was a dumb-show of life in black and white with verbal interpolations flashed in quotation marks.

By these means an artificial distinction was made between what purported to be "reality" on the screen and "reality" in life. To be sure, such a distinction, to a lesser degree, exists still. Even today we often condemn the Hollywood tendency to "glamorize" average conditions of life, to exaggerate dramatically the simple truths and emotions of our everyday existence. But, in spite of this proclivity for exaggeration, we frequently get truthful scenes of life which we understand and feel. And, if nothing more, the mere fact of listening to persons *speaking* on the screen helps to make their story and actions more believable; and thus, for us, more easily identifiable with what we ourselves do and say.

It is perhaps for this reason that the early silent pictures had reached an impasse. People wanted more than "dumb" entertainment. A new technical means—the most revolutionary being sound—had to be discovered. Once sound was found practicable, dialogue on the screen came into its own. And with the use of the spoken word was born new stories—stories which could never have been filmed in the silent era—and deeper and more adult dramatizations of life.

Theoretically, however, we must accept the condition that the chief success of the motion picture lies in its dramatic and visual exaggeration: not distortion, but magnification.

The projection of people on the screen is in itself an exaggeration, since they are magnified beyond all proportions to the size and shape of real people.

This form of *gigantism* should therefore be consistent. But, unfortunately, it is not. It has in it a significant contradiction: gigantism of form as opposed to condensation of emotion. While it magnifies the physical aspects it narrows its emotional gamut. While it makes everything on the outside *big*—it contrives to make everything inside *little*. By comparison with its gigantic exteriors its range of emotional expression is reduced to a pin-point.

It is therefore important for the future of the motion picture to extend equally the emotional gamut of the actor and the literary range of the screen writer. This can be accomplished chiefly by broadening the latitude of subjects, heretofore ignored or suppressed because of fear or prejudice, since the dramatization of every theme pertaining to life is a step forward in helping to emancipate the movies from deadening clichés. By such means the American motion picture can become, within the framework of its technique, an even more potent force in influencing public opinion and of enlightenment. Undoubtedly these will be the content of the film-story in the not-too-distant future. Entertainment will, of course, always be the determining factor in the production and writing of pictures. But the degrees of entertainment will appeal to the adult rather than to the misconceived juvenile mind.

At any rate, many adult pictures have already been made along such lines; and more are being readied for production. We need cite a few serious pictures such as, for instance, "Grapes of Wrath," "Watch on the Rhine," "Ox-Bow Incident," "Mrs. Miniver," "North Star," "Song of Bernadette," "Random Harvest," "The Hangman," "Tender Comrade," "A Guy Named Joe," "Madame Curie," and many others; while in the field of comedy we have had such intelligent pictures as "The More the Merrier," "Stranger in Town," "Talk of the Town," "Lily Mare," etc.

It is this pictorial gigantism, however, this enlarged projection of people and movement which makes the motion picture so radically different than any other form. Neither on the stage—except in the early Greek tragedies where the actors used huge masks to portray gods or symbolize universal emotion—nor in opera, nor on the radio, are ordinary human beings magnified to twenty times their size. (In Television, conversely, the size of actors will be reduced to a few inches to conform to the small screen on the set.)

However, the motion picture, within its confines, has endeavored, since its inception, to *picture* life rather than to comment on it, to project reality as we know it, *visually*. It has made little effort to concentrate on or explore a condition or a situation. Its objective has always been pictorial reporting: that is, to show things as they are, rather than as they should

be. Perhaps it could and would do more were it not circumscribed by numerous taboos and restrictions; some self-imposed for its own protection, and others foisted upon it by rigid codes and production regulations.

In due justice to the producers of motion pictures it should be stated that they have to contend with more legal and moral inhibitions than confront any other big industry. Because of its huge and diverse public following a picture is almost invariably "on the spot" in some part of the world. What, for instance, is considered offensive to one part of a country is inoffensive to another. What is acceptable to a Board of Censors in one state is severely disapproved by another in a different state. What we may consider "harmless" or "tame" in a picture may be condemned as "wild" and "immoral" by others. One can see, therefore, how difficult it is at times to produce pictures about subjects or situations that we think ought to be done.

As such, the range of subjects available to the motion picture is perforce limited. The one kind of propaganda, however, which is neither dangerous, subversive, nor unprofitable is—love.

There are very few pictures, indeed, which do not have a love story. And we have been so conditioned to expect one that, if for any reason it is absent, we must honestly admit to some disappointment. Love, however, is a very safe subject. It is, moreover, a universal subject. Social conditions vary not only in every different country; they frequently vary in different regions of the same country. A Northerner, for example, will look upon a Negro in a film in a different light than that of a Southerner. But a boy and a girl in love involves no social dispute, no individual criticism, as long as their eroticism conforms to all moral codes.

This is a simple formula, acceptable, innocuous, and which pays high profits. It does not matter how improbable or unreal are the situations which bring a boy and a girl together. In fact, movies, by their very nature, are a perfect "fairy-tale" medium. But as long as there is one grain of truth, one possibility that an established situation may occur to any of us, the audience will be tricked into accepting it as real. And it is on the basis of this tiny grain of truth that an audience will unconsciously identify itself with the conditions of life on the screen and accept everything—even if spurious—as true.

A film may, as it does, exaggerate; but it must never give the impression of lying. The trick is to make your audience *believe* everything they are seeing. At no point must it stop to question; because to question is invariably to disbelieve. The writer, therefore, must always be sure that what he is trying to depict can

happen; and it usually does. He is selling a saga, ostensibly a saga of life.

And he disarms his movie audience by making it believe that what happens to the persons in the film can just as readily happen to the persons in the audience, provided the same conditions prevail. That is why in every motion picture, no matter how fantastic the plot, there will be one lifelike fact, one irrefutable true situation, which the audience accepts spontaneously. Once this fact is acknowledged the rest of the story is usually accepted with little resistance.

The psychologists define this particular tendency as "wish-fulfillment"; the film critics scornfully speak of it as an "oversimplified formula"; and the producers hail it as "good box office."

Since an effort is always judged by its practical results, one is inclined to say that, of all, the producers are the shrewdest psychologists!

The making of a motion picture is the combined results of many specialists and technicians: the producer, writer, director, actor, script clerk, composer, cameraman, electrician, stage designer, prop man, cutter, and others. At some point of the production each enters the scene and contributes his important share. The loss or absence of any of these specific contributions would result in an unfinished product.

The writer is, of course, one of the most fundamentally important factors in the construction of a motion picture. Without his script a production could not even begin. He furnishes more than a blueprint of dialogue and camera action. His script is the axis around which the entire production revolves.

The technique of writing a screen play is at once simple and complex. It is simple in that, when working with his producer (who has complete charge of the picture and is responsible for its results), the writer knows at least in outline what is the immediate goal of his script.

It is complex because he knows, too, that usually what he has written may undergo a dozen changes by other writers. Rarely, indeed, does a producer or a writer know in advance—even if the picture is based on a play or a book—what the finished script will be like. Conferences between writer and producer, between producer and studio executives may affect every sequence; and thus alter every line of dialogue in a given sequence or even the entire scene itself. Sometimes these changes are so radical that the original script has no resemblance to the finished screen play.

The writer soon learns, when he begins to work for a Studio, that writing motion pictures is not like writing a book, or a play, or a symphony: either of which is usually an individual undertaking and responsibility. Writing for the screen is almost at the

very outset a collaboration. Another writer may be assigned to work with him on a story. Or, at the behest of the producer, he is responsible for the screen treatment and a second writer is assigned to do the screen-play. Then other writers may be called in to do revisions, either on specific scenes or on the entire script. But these writers do not receive screen credit unless they have contributed one-fourth of original dialogue or scenes to the finished screen play.

The chief function of the motion picture is to tell a story. The simpler the story the more interesting (for pictures) it can be told. Involved situations, complicated characterizations, intricate plot development, are taboo. Every motion picture is usually reduced to such a simple story-line that it can be told in a few words. That, no doubt, may be the reason for its universal appeal.

The movies are not interested in psychological or subjective probings of character, unless these can be translated into vivid action on the screen.

That is why so much of a novel, when bought for the screen, must be rewritten and adapted to motion pictures. The author can—and usually does—devote page after page to subjective analyses of his characters. But on the screen (at least in Hollywood) such "searchings of the soul," such psychological exploration of cause and effect, would be confusing, since the *Camera* can show only one dimension of life: what it sees. And what it sees are always *objects in-motion*.

The introduction of live dialogue, of course, has helped extend this dimension, since speech can explain what the *Camera* can only show. And a character, instead of being—as he was before—a silent moving figure has now become a talking moving figure. This, at least, is closer to human identification.

But the *Camera* is, first and always, the focal point of all characterization and action on the screen. And all film stories are geared to this visual function.

Hence, the first thing a writer working in pictures, or one intending to write for the screen, must acquire is a *Camera-Eye*. He must learn to see people, life and action pictorially. This will enable him to concentrate chiefly on those factors in a story which can be adapted to pictorial translation. Obviously, all the nuances, subtleties and delicate shadings of character—so important to the serious novelist or playwright—will have to be excluded.

The motion picture, as it is now, is limited in the projection of such fine and essential human details. It is interested chiefly in the *over-all* character, the dominantly prevailing representation of the personality: in short, a type, sharply defined, which, when played against the other characters or the milieu, creates conflict and suspense. The movies are slowly emerging from the rut of types. But the average film

story is still dominated by overt action, visual conflict. What it dramatizes is the struggle between various individuals in an established situation. Out of this is woven the fabric of the story.

This is easy to comprehend since the basis of all motion pictures is essentially fiction. Any similarity to real life is purely coincidental. A motion picture does not purport to present life factually. It is enough that its situations *resemble* life.

It is for this reason, mainly, that so many stories which are based on real life situations prove unconvincing on the screen. The fact that a particular situation happened—and thus by its very validity be of value to the movie—is not sufficient to merit its being filmed.

A literal or realistic transposition of a biography or an autobiography from life to the screen would prove to be dull and even a failure. The basis of *make-believe*—the essential ingredient of a film story—is lost. The incidence of fiction instead of rising will spiral downward. And the *illusion of probability* is canceled by the fact of actuality.

Hence, those persons who always feel—and there is at least one such person in every family—that they have in their own lives the material of interesting film stories should, from this clarification, recognize the fallacy of their deductions.

To make a story exciting they must bring more than the stamp of authenticity. A true story is not necessarily evidence of an exciting story. It is not the *individual* uniqueness of a story which makes it interesting; but, rather, its general appeal and universal significance.

The criteria should be something like this: not that a particular situation—granting its suspense and excitement—happened to me (as a specific individual); but can this very same situation happen to anybody else in the same circumstances? If the answer is no, you have no screen story. If the answer is yes, then you have at least the possibility of one.

It is this identification with the *general*, rather than with the specifically *individual*, which explains the universal appeal of the motion picture. A film story, relating an adventure about people and life, is usually *inclusive* rather than *exclusive*. In it everybody sees a little of himself; not one person all of himself. And it is this dramatization of the individual in terms of *every man* that is the basis of storytelling in motion pictures.

There is, moreover, a technical reason for the usual allure of transposing real-life situations to the screen and making them convincing.

A particular incident in life may, and usually is, exciting precisely at its climax. It reaches its highest degree of conflict and emotion at its consummation.

But in life that climax is usually the foundation of further continued action. Upon it other actions develop and ensue. It is not the *end* but the *beginning*; for life goes on.

In motion pictures, conversely, the climax is always the end. Nothing can possibly occur after that, except the unseen assurance of other denouements. But these, you will notice, are never shown. Like the inevitable conclusion of a fairy-tale—"they lived happily forever after"—the story ceases when it reaches the climax. This is the major difference—at least in principle—between life on the screen and life in fact.

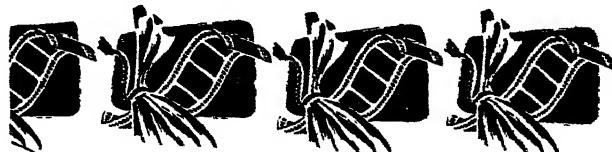
Moreover, the technique of writing motion pictures differs considerably from the technique of reporting actual facts. A motion-picture story knows, at its inception, precisely where it should go and what will happen by the time it reaches the end. No such guarantee or prophetic foresight is vouchsafed us in life.

A motion-picture story, also, is built upon definite technical rules. It has a beginning, a middle, and a conclusion. Each is integrally related. Conflict and suspense are introduced early so that the story can retain excitement and mount progressively as it continues. This, of course, may be considered to be mechanical; but it is foolproof and necessary.

It is this progressive elaboration of plot and action which keeps an audience alert and interested.

It is at this juncture that the element of fiction—or imagination—is most important. Once the basis of the story is accepted as real, the audience will sit back and see what will happen. Interest will depend on the ingenious technique of combining fiction with what appears to be fact.

But the writer must be careful of stretching the credulity of the audience. There is a limit to the inclusion of fiction in an ostensibly true-to-life picture. (And every motion picture, no matter how fantastic the plot, has some basic situation which is true to life.) The danger of over-fictionizing a story, unless its chief objective is to be completely fictional or escapist, lies in the fact that the audience will not, beyond a certain credulous point, identify itself with the life and the characters on the screen. Beyond that point the audience will look upon the story as unbelievable. And an unbelievable story is usually a dull story, at least for the screen. It is dull because the audience, lawyers eager to identify itself with the *probable* situations of the story and the characters, will, from that point forward, consider them only to be *improbable*. And *improbability* is the giveaway that the whole story is a piece of fiction; and therefore a hoax. This is dangerous, since the ultimate objective of almost every motion picture is to convince and to evoke emotional participation of the audience with the screen characters.



What, technically, is the fundamental basis of the photoplay?

It can be summarized in a word: *action*.

Action is the function which makes the story move; it enables the plot to acquire dramatic momentum within a definite, prearranged and convincing frame.

The word "action," however, requires redefinition or, rather, clarification.

To many persons action presupposes unrestrained physical movement, wild disorder and violence, wholesale murder and gore. This is not action. This is plain chaos.

Turbulence, without reason, or arbitrary melodrama is no synonym for normal activity, no matter to what degree of visual excitation it attains. Action must still be governed by rational motivation.

Action springs essentially from what the characters do naturally; from what the particular situation or circumstance *compels* them to do. Every action should always have the appearance of being *inevitable*.

An easy rule to remember is this: If something happens to a character on the screen it should, under the same circumstances, be able to happen to a person in real life. If it cannot, then either a substitute action should be found or the entire action be eliminated. For nothing is more suspect than what is seen and not believed. The entire *illusion* of reality is thereby destroyed. The eye is far more critical than the ear. And the writer must never give it cause to reject what it sees, even if what it sees in a transposed form is based on fact.

Moreover, the leap from fact, which may be the basis of the story, to fancy, when the story is projected onto the screen, is instantaneously a leap from conviction to skepticism. And if one goes beyond that single point of credence, the entire argument one wishes to make is lost.

This is all the more emphasized because an incident in real life can be, and frequently is, an isolated incident, complete in itself; whereas in a motion picture, which relates a story of life, all incidents are connected and must emerge basically from the very spine of the story. Moreover, they must progress the story. A picture cannot stop to *explain* the reasons for a particular action or the involvement of characters in a given situation. It must *show* these reasons in terms of dramatic action: concretely and pictorially.

Hence, a description of an action is obviously worthless. The action must describe itself in concrete, visual images. One cannot write *about* a situation. One must project the situation itself, with all its dramatic ramifications.

There is, also, the matter of conflict to which we must give some thought.

Conflict can be defined as the struggle for a decision between two opposing forces, either in oneself or with an outside adversary. However, the adversary need not always be a human one. It can be impersonal, such as one's milieu or society with which the character may be at war. It is, however, this contest for a decision which creates conflict.

In oneself it may be the ultimate victory of a good conscience over a wicked act. Outside of oneself it may assume the form of a clash of wills between two strong opponents.

The struggle should, however, for the sake of dramatic tension, be waged between two strong forces. These forces need not necessarily be of equal potency. In fact, they are usually unequal, so that the decision remains undetermined until the very end.

Two forces of similar proportionate strength would, when contending for a decision, invariably result in a stalemate. And a stalemate, for lack of disparity, is always negative. A decision must be positive. One must be either defeated or victorious. But even the weaker opponent should possess the will and potentiality of superior strength, so that when a clash ensues with the apparently stronger character, both will be evenly matched and the weaker may turn out to be the stronger.

Conflict, then, may be said to be a struggle between two forces contending for one decision.

For greater dramatic effect the conflict should be emotional rather than physical.

Physical contest is more a matter of muscular endurance. Two men pummeling each other reduces the conflict to a primitive or animal level. Emotional conflict, on the other hand, raises the contest to a human level. Moreover, a physical joust may result only in a temporary decision; while emotional conflict, having attained a decision, is more permanent.

The degree of dramatic tension depends on the intensity of the conflict waged between the two opponents. We are always interested in and excited by a fight. The more human the issue is at stake, the more dramatic will be the struggle to attain a decision; and the more emotional will be our own reaction to it when it is ultimately reached.

But if an opponent, for any reason, is so palpably weak and unstable that he lacks the will to fight, our interest in him and his problem abates to the point of indifference. We are interested in him in propor-

tion to his own interest. Our reactions to his struggle, his suffering, his anguish, or happiness are determined by the intensity of his own. If he is indifferent, so are we. We have no sympathy for a coward. We do not identify ourselves with an obvious weakling. We may, it is true, have either pity or contempt for him; but hardly any respect.

It is therefore important, for our dramatic suspense, that our two opponents be strong; with our hero, at the end, proving the stronger. It may be that he will be caught or involved in a situation to which he cannot give a decision; or that he may be compelled to make a decision; or that he will struggle against making a decision. However, the very act of struggling is already dramatic and emotionally stimulating. As long as he continues to fight, we are interested. It is when he gives up fighting, for no apparent reason, that we lose interest.

For the sake of dramatic continuity, however, the struggle should be consummated, one way or another. It is hardly necessary that the hero always emerge the victor. Sometimes circumstances or other forces may prove stronger than he. He may be in conflict with something which he cannot vanquish; but which, tragically, will vanquish him.

But, at least, we have seen him struggle. We have watched him in the act of trying to effect a decision. And if he loses, it will not be because he is the weaker; but that his opponent was the stronger. We will, in any case, sympathize with him. And sympathy is absolutely essential to our hero.

In any drama of life it is imperative that an audience be partisan. It must love the hero and the heroine; and hate the villain. It must suffer with them when obstacles are thrust in their way. It must share their final moment of triumph. It must sympathize with the cause of right; and detest the cause of wrong. It must, in short, take sides. An audience dislikes being neutral. It wants to identify itself fully with everything our hero does and says. And the success of a play or a motion picture will depend upon how poignantly this identification will be effected.

From the foregoing the reader may well inquire, at this juncture, if there are any secrets to writing motion pictures; if perchance there exists some "open sesame" to becoming a successful screen writer.

There is only one answer to all these questions: Ability.

First, ability to write; ability to invent dramatic situations; ability to develop a dramatic idea to its completion.

This is not easy, for motion-picture writing, like any other expressive art, requires imagination, intelligence and experience.

It is not sufficient that one have a good idea for a story. One must be able to manipulate that idea into a form which will have meaning and appeal to all kinds of people. Moreover, the story must be about something and must say something, not necessarily profound or philosophical; but it must contain at least a germ of logic and conviction, since every picture, even a farfetched comedy, is a story about human beings. And as there are natural limitations to what a human being can do, so there are logical limitations to what a story can tell. It is the recognition of these, as well as other, important factors that will help determine the salability of an original story; and the promise of fulfillment of a writer's talent in this lucrative field.

There is but one way to learn how to write motion pictures. One should see them; study them; and learn the unique technique of their construction.

Ask yourself what were the salient things about certain pictures that impressed you? Was it the story? Was it the way it was conceived and written? Was it the characterization? Did the story move you? Was it believable while you watched it? If so; why? Did you forget yourself while looking at a picture? Or, to put it another way, did you forget that you were sitting in movie house so real and impressive was the picture you were seeing?

All these questions are important. In their answers lie at least one of the secrets of what makes motion pictures on the whole so entertaining.

And if your own story comes close to what you have discovered to be the technical secret of other stories, and provided you have all the other qualifications necessary to a writer, then you may consider yourself as having at least a chance of becoming a screen writer.

From this point on your fortune is in the hands of Fate and the story editors of half dozen major Studios.

As a footnote: this writer must in all candor admit that the foregoing chapter makes no pretense of being complete in all the details of teaching one how to write screen plays. Much more space, than allotted here, would be required for such a task. Moreover, one learns, as an old saw says, not by reading but by doing. However, any discussion of a craft is stimulating and even instructive. If the reader will go away from this chapter with a better understanding of the motion picture as a whole, and a clearer conception of the intricacies of the photoplay, then the writer will feel that his efforts have not been in vain. At least he will have the satisfaction of believing that what he has written will stimulate the reader to creative thinking, and, corollarily, to creative writing.

Material that Movie Studios Want

Paul S. Nathan

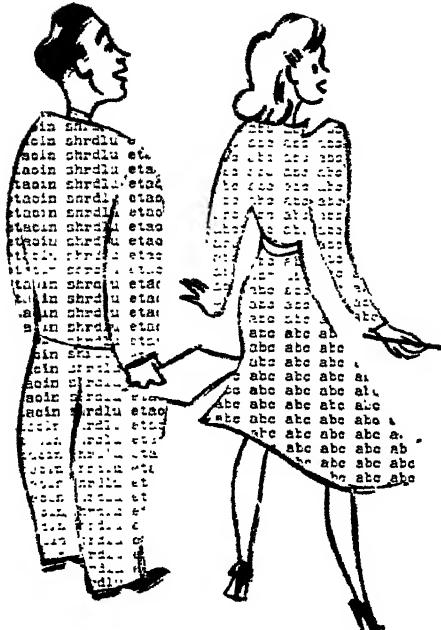


The executive
and creative backbone
of movie-making is repre-
sented here. Left to right: René
Clair, director; Arnold Pressburger, pro-
ducer; and writer Dudley Nichols.

WIDE WORLD PHOTO

Material that Movie Studios Want

Paul S. Nathan



Paul S. Nathan is assistant play editor with Paramount Pictures. His department covers practically everything that appears in print or on the stage and is constantly on the lookout for plays in script that are worth backing on the stage. With his boss, John Byram, he reports to the studio on Broadway productions and on anything in print from a magazine article to a book that has potential movie material.

IT IS NOT easy for the beginning writer to sell to pictures, and in my first draft of this chapter I advised him not to try. I suggested instead that he aim for book or magazine publication or even stage production. The picture company editorial departments, I pointed out, cover practically everything that appears in print; they compete with one another to get advance looks at novels still in galley; they are so avid for plays that they all but filch them off Max Gordon's or Guthrie McClintic's desk before these gentlemen themselves have had a chance to glance at the title and cast of characters; they hound literary agents week in and week out asking to see anything in any form whatever which might contain a picture idea.

My argument in the first draft was based on the fact that the film studios, interested as they are in new material, actually buy very little of it, for two good reasons: (1) Hollywood has recently been making fewer than five hundred films a year, and (2) of these 490 or so, many are written to order right on the lot. I quoted statistics to show that through their New York, Hollywood, and in some cases London offices the companies might cover as many as six or eight thousand titles annually—books (non-fiction as well as fiction), magazine stories and articles, screen originals, stage and radio scripts. I demonstrated, in effect, that the likelihood of any single literary effort being bought for the movies was mathematically remote; that, furthermore, you would stand just as good

a chance of selling a novel or short story or play to Hollywood as an original written directly for the screen; and that it was unwise to write originals, since the number of possible purchasers is limited (there are only eight major studios) and since you would probably get paid more—or would at least get paid twice—for material which had first appeared elsewhere.

I was in substantial agreement with another member of the Paramount editorial department, Mr. Richard Mealand, our New York story editor. Mr. Mealand had an article called "Why Write for the Movies?" in the thirty-eighth anniversary issue of *Variety* (January 5, 1944), and this article concluded: "In other words, don't write directly for pictures, if you're an amateur. The odds against you are enormous, the time you spend can be put to better uses and you can make a lot more money by first selling the magazine rights, then the book and play rights, then the radio rights—and if it's *that* good, then we'll come running after you with enough money to pay your surtaxes and a little left over besides."

I am grateful to have been asked to contribute a chapter on writing for the screen to this book; for in the process of setting down what I thought were my ideas on the subject in that first draft, I gradually came to discover that I didn't really believe these ideas at all. It is true, as I have said, that it is not easy to sell to pictures. But let us be honest and logical one step further. Is it easy to sell stories to maga-

zines? Is it easy to get Harpers or Random House to publish your novel? (And isn't there an awful lot of labor involved in writing a novel as compared with an original?) Is it easy to find a producer for a play? It seems to me that the same answer will fit all these questions. Unless you are a gifted or at least a glib author with a flow of ideas and a professional way of presenting them, you are probably going to have a tough time making your mark in any medium. No doubt the magazine field is a bit more promising than the others; the standards of the pulps aren't too high, assuming you have the special knack which such fiction demands; a thin plot will carry you farther in a short story than in other lines of writing; you probably have more markets, and a magazine can better afford to take a chance on you than can, for example, a film company, which is likely to spend seven or eight hundred thousand dollars on one picture.

What we may say, then, is that magazines offer a fair opportunity to the new writer; and perhaps this is also the case with radio, though I don't happen to know. *But* no branch of writing is going to pay dividends unless the writer has something on the ball. And should he happen to be unusually well equipped, he will, nine times out of ten, be successful in any branch he chooses.

So I find myself reversing my earlier position. Do you want to write an original story for the screen? Then by all means proceed—and hope that you are good. Be sure, too, that the idea you have in mind is really a picture idea. By this I mean don't try to blow up a skimpy anecdote to feature-picture length; don't mistake the screen for a lecture platform; and if your theme is more suited to a Proustian novel in ten volumes or an epigrammatic play, let yourself be guided accordingly.

There are rules connected with the writing of originals, but they are not inflexible. It is well, however, to keep certain prohibitions in mind. These emanate chiefly from the Hays office, and you will be doing yourself no service to buck them. Murder may not be committed in a picture unless the murderer ultimately pays for his crime. (Lillian Hellman had to fight the Hays office to keep "Watch on the Rhine" intact on the screen; her hero, you will recall, killed a fascist and wasn't shown being punished for it. Miss Hellman argued that after all, we are supposed to be killing fascists these days, and she won out; but to all intents and purposes the prohibition still stands.) Stories dealing with the dope traffic are taboo. Kidnapping is frowned upon. Sexual and moral irregularity must be treated discreetly if at all. Right now the subject of juvenile delinquency is a particularly delicate one, since the government has its own theories about how

this issue should be approached and the studios are co-operating with the government.

It is not necessary to go further into the do's and don'ts. Anyone who has seen enough movies to write intelligently for them has a pretty good notion of what is permissible. He is also, I suspect, familiar with the conventional grooves into which most pictures fall. The average original bought for production sticks fairly close to formula in basic pattern while ingeniously varying the details. Of course the most notable films venture into fresher territory; but if you, a new writer, want to make a sale, you might save up your ideas for trailblazers like "The Great McGinty," "All That Money Can Buy," and "The Informer" till a little later on in your career when your name carries some weight, and content yourself at present with less venturesome projects. I am under the impression that none of the foregoing trio would have been produced if the artists and craftsmen responsible for them had not been in a position to command respect—and studio facilities—on the basis of past performance.

Authors who come to Paramount's New York office seeking information on how to write originals are sometimes handed a copy of "Take a Letter, Darling . . .," by George Beck. This was released as a picture not many months ago with Rosalind Russell and Fred MacMurray in the starring roles, and as an example of the pure entertainment film it is a sound model. It will not be feasible in our volume to print more than the beginning of Mr. Beck's story as it was first submitted to Paramount, since it runs to seventy-eight double-spaced typewritten pages. (Originals can be as long or as short as they need be; twenty-five pages is a usual length.) For our purposes Mr. Beck's first fourteen pages are sufficient to give a general idea of what most originals are like.

"Take a Letter, Darling . . ." is told, you will notice, in the present tense. The present has a special immediacy about it; it is automatically employed when one moviegoer gives a play-by-play account to another: "Then Clark Gable picks her up in his arms and carries her upstairs. As soon as he sets her down she slaps him. Boy, what a scene!"

Your friend, who is spoiling the picture for you by divulging the plot, is trying to make you see what he saw; the writer of an original also must help you visualize what he, in his mind's eye, is already viewing on a movie screen. Not only is the present tense one of his common devices; he will introduce pictorial images, too, and enough dialogue to set the tone and suggest the pace. There should be an avoidance of subjective description, of passages telling us how the characters feel and what their innermost thoughts are. You can't see a thought—but you can see a

scornful smile or a mischievous glint. The author of an original tries, additionally, not to infringe on the director's or scenario writer's domain; he does not go in too much for technical details, such as dissolves,

closeups, elaborate montages, etc., even though he may have "ideas about them.

Now for "Take a Letter, Darling . . .":

Winchell's column in *The Mirror*. A pair of thumbs holding the newspaper which is shaking violently:

" . . . even for the '21' it was quite a brawl. The lovely Vaniteaser, Rita Lefkovitz, swung the magnum with zest at the doughty MacGregor's head. Mac ducked in time and hooked a short snappy right to Rita's gorgeous left orb which ended the fracas promptly despite the lamurings of the customers for an encore . . ."

Camera pulls back to reveal C. B. Atwater, seventy-seven, senile and verging on apoplexy at what he has just read.

Mumbling strangly, he fumbles frantically for the door of his limousine as the car comes to a stop before the imposing Atwater building on 47th Street and Park Avenue.

In the lobby, as Atwater barges toward the elevators, the elevator starter is surreptitiously scanning his copy of Winchell and chuckling delightedly at the same item. At sight of the choleric Atwater, he hides the paper behind his back and clacks his castanets. The elevator boy is also reading the item. He hears the castanets, drops his paper, his eyes rolling back in his black face as Atwater enters his car.

Atwater continues to mutter incoherently to himself as the elevator shoots upward. The only other passenger, a well-set-up young man, is intently reading a copy of *Coronet*, admiring some full-color plate reproductions of famous paintings by Van Gogh, Daumier and Winslow Homer.

The car comes to a sudden stop and the young man winces as his stomach rebels. The doors slide open and Atwater leaves the car like a scared rabbit.

"Twenny-eight," the operator calls for the young man's benefit. "This is it, Mister."

"Oh?"

"Atwater, Stacy an' Gordon, you wanted, didn't you?"

"Yes, thanks . . ."

"An' that li'l ol' man was Mist' Atwater hisself."

The young man steps out of the car, puzzled at a sudden guffaw of uncontrolled laughter from the elevator boy.

For a moment he stands uncertainly in the middle of a large reception office, then shrugs and approaches a wide desk behind which a switchboard operator is doing several things at once. She cranes her head over her desk to keep the irate back of old man Atwater in sight; in one hand she holds a copy of *The Mirror*; her other hand is busy jamming plugs into her switchboard as she says hurriedly into the mouthpiece clamped to her head:

"Cheezit, here he comes!"

As Atwater progresses the length of the huge office of which the reception room is but a small appendage, girl employees hastily thrust their copies of Winchell into the drawers of their desks. The heads of all turn to follow the old man.

Atwater comes to a door at the far end of the office. He halts abruptly and glowers hatefully at the lettering which reads: "A. M. MacGregor." Muttering louder, he turns on his heel and hurries off toward another door bearing his own name.

The moment he's out of sight, out come all those copies of *The Mirror* folded to Winchell. The big office becomes noisy with titters and giggles.

The switchboard girl yanks all the plugs from her board and settles down to read her paper. She becomes conscious of the young man standing patiently beside her desk.

"Yea?"

"I'd like to see," the young man begins, reaching into his pocket for a letter from which he reads "... A. M. MacGregor."

The girl grimaces. "So would I. You a reporter?"

"No."

She looks him over again, more carefully this time and with evident interest. The young man shifts uncomfortably under her scrutiny.

"Not in yet. Who's calling, please?"

"Name of Verney. Tom Verney. I've got a letter of introduction here and . . ."

"Oh . . .!" the girl says. And, "Oh . . .!" She smiles archly, knowingly. "A job?"

Tom is puzzled. "Why—why, as a matter of fact, yes . . ."

He is even more puzzled and a little annoyed when the girl nods secretively to herself then points to the far end of the large office adjoining. "If you wanna wait, I guess it's all right. Straight ahead. You'll see the name on the door . . ."

Muttering his thanks, Tom nods curtly and proceeds in the direction indicated. The girl looks after him, whistles softly and murmurs, "Yummeee!" while her busy hands plug a half dozen lines into her board.

Immediately, several phones ring on as many desks in the large office. "Mac's new one's headed your way. Quick, take a look," the switchboard girl's voice announces.

The girls look up from their phones to stare at Tom as he walks by their desks. Behind his back, they exchange knowing looks, winks and whispers.

"Not bad . . ."

"Keen, huh?"

"ummmmmnnnn!"

In the board room, gathered about the long director's table, Messrs. Stacy and Gordon, together with their cordon of nephews and sons-in-law, are listening nervously to the ravings of their senior partner, Mr. Atwater. The old man is going rather well with the words, proving that his long years in the advertising business were not wasted:

" . . . not for another minute will I tolerate such—such goings on. Brawling in public!! What, gentlemen, d'you suppose our clients will say to this—this publicity? We represent some of the oldest and most respectable business institutions in the country. We are ourselves the oldest, most respected advertising agency in the business. Shall I permit the reputation built by long years of assiduous labor by my father, my grandfather and myself to be shattered in one night by the antics, amorous or pugilistic of a—a young whippersnapper like MacGregor? No gentlemen . . . So long as I am your chairman and senior member of this firm with 57% of the voting stock to vote as I see fit, I see fit to vote the immediate termination of MacGregor's affiliation with us . . ."

Stacy and Gordon, his juniors by a couple of decades, plead for their indispensable Mac. They promise personally to reform MacGregor. Never again will Mac feature in such escapades as last night's at "21." If Mr. Atwater will only consider, they're certain they can do something.

"Nothing doing, gentlemen. My patience is exhausted. Quite," Atwater slaps viciously at the offending newspaper. "Striking women in night clubs! What next? I've overlooked too many of these MacGregor incidents in the past on your insistence, gentlemen. You've promised before to reform MacGregor with absolutely no results. You even tried to get Mac to marry, thinking that would do some good . . ."

"Can we help it," Stacy almost sobs, "if Mac isn't the marrying kind?"

"Apparently not," Atwater concedes gruffly; and once more dips into his memory of recent scandalous happenings anent MacGregor. In the midst of this new tirade, the door flies open and there is a chorused gasp from all, followed by an explosion of silence.

The cause of this is a girl, thintyish and beautiful in spite of the mannish cut business suit she wears which fails to conceal her utter femininity, her supremely well-put-togetherness.

"The tippet tip-top of the morning to you gentlemen," she says to all.

All eyes turn toward old Atwater who is clearing his throat preparatory to some pontific utterance. But the girl doesn't give him a chance to get started. From a briefcase, she takes a legal-looking document and drops it in the geometrical middle of the long table.

"That little piece of foolscap, gentlemen, represents one million, fifty thousand dollars to this agency," she says. "It's the Coca-Cola account all duly signed and hereby delivered by me personally."

Immediately there are indistinguishable little cries and throat noises as all the men dive for the paper. Old Atwater, for all his years, is first to the prize.

"Ack—actually?!" he gasps, his hands trembling as he unfolds the document.

"Actually," beams the girl. "Seven million a year to spend. And fifteen percent of it is ours . . ."

All the men are staring pop-eyed over Atwater's shoulder at the magic contract.

"My usual stipend of 5 percent of new business will run to, let me see," the girl says, figuring

mentally. "Fifteen percent of seven million. That's a million, fifty thousand in commissions to Atwater, Stacy and Gordon. And my 5 percent of that will be exactly 52 thousand, five hundred."

All the men whistle at the astronomical sum. "Is—is that signature genuine, Mac?"

"Even if it's a forgery, I can sell it to Miller and Dwan, our closest competitors, for twenty-five percent to me," says Mac. For this little lady is the MacGregor in person.

"They've been trying to persuade me to come over with them. But you know me, boys . . . Loyalty, I always say . . ."

"H-however in the world did you get that old nickel-nurser to sign?" Atwater demands breathlessly.

"Oh, Hambleton's not so old," Mac says with a demure wink at Stacy, Gordon and all the younger men, who cast down their eyes and snicker behind their hands.

"It was a pretty near thing at that," she goes on with a reminiscent smile as she regards the knuckles of her right hand. Blowing on them, she continues: "Some floozie almost queered the whole thing. Tried to horn in on old Hammy and me. Imagine a dame trying to grab off *my* man . . .!"

Once more silence as the men look nervously toward old Atwater, then at the newspaper he has clenched in his fist like a club.

Atwater is himself aware of the stares and knows what is expected of him. He clears his throat. "Oh—ah—MacGregor," he begins sternly, then frightened himself at the threat in his voice, tempers it and begins again, softly: "Oh—er—MacGregor, I ah—er—think we ought . . ."

Which is as far as he gets when Mac interrupts with: "Not now. Lots to do, and I've got someone waiting . . ." She walks to the door and out with all the eyes glued on her till she's gone.

Now the eyes turn to old Atwater and his open mouth. He tries to stare them down; fails, and, gathering the last tattered remnants of his dignity about him, stalks from the room. The moment he's gone, the men pound each other's backs with right good will and all sigh ecstatically in unison, "Seven million bucks . . .!"

In Mac's office, Tom Verney is still waiting. He is leaning back in his chair, legs stretched out before him, head tilted toward the ceiling. A girl enters with a sheaf of papers, ogling him as she advances toward the big desk, and trips over his feet.

She recovers her balance, places the papers on the desk and exits, still scrutinizing Tom. He waxes uncomfortable and feels of his tie and hair self-consciously.

Another girl enters, empty-handed. She too gives Tom the wide-eyed double O as she advances to the desk, takes the same sheaf of papers delivered a moment before and is about to exit.

"Sa-ay!!" Tom blurts. "What's the idea, anyway? That's the fourth time that bunch of blank pages has been in and out of here."

The girl exclaims, "Oh . . .!!" in dismay and hurries out.

In the corridor, just outside the door, she is met by three other girls, all of whom make a grab for the sheaf of papers.

"He's wise to this paper gag," the first girl says. "Gotta try something different."

"Just my luck," mutters one of the disappointed. "Is he as keen as Marge and Alice say?"

"Keener . . ."

"Real—ly?"

"Better looking than Mister Burns?"

"Four times . . ."

"Gee!"

The girls push the door open just a crack and peer through at Tom. After a moment, a chorused sigh escapes them.

"He'll do," whispers one.

"Leave it to Mac to pick 'em," another wheezes enviously.

"Mmm, Baby!" the third gets out.

Suddenly they glance behind themselves at sound of someone coming and flee in disordered rout.

Mac has come up behind them. She looks after them, frowning; then shrugs and enters. Tom rises and she waves at him to be seated again. Now she regards him appraisingly, looks back toward the door where she surprised the huddled girls, and suddenly grins.

"Sorry you had to wait, Mr. Vernon," she apologizes.

"Verney," Tom corrects her. "Thomas R. Verney."

"Sorry . . . Now then, where were we?"

"This letter," Tom says, pushing the letter toward her. "Remember?"

"Oh, yes. From Bill Pearson. Good old Bill!" She unfolds the letter, scans it briefly. "He says you're a clever lad and couldn't I find some use for you around here . . ."

"It would be very nice . . . I could use a steady job and a steady salary."

Mac swings round in her swivel chair to stare out the window. A reminiscent smile tugs at the corners of her mouth.

"Old Bill . . . ! Didn't we have some high old times in the good old . . ."

She catches herself suddenly and becomes brisk. "What can you do in an advertising outfit?"

"We-ell, I dunno, I'm sure," Tom replies modestly. "Not any worse than anyone else with average intelligence."

"H'm," she regards him sidelong. "You certainly talk yourself up big."

The phone bell rings as Mac is about to say something further. She reaches automatically for the instrument and says, "Yes?" A pause as she makes a face, then abruptly: "I don't want to talk to that semi-senile old buzzard . . . Tell him I'm out to lunch or . . ." Now she gasps audibly. "OH . . . this is you . . . ! Well, Martin, darling . . . ! No, of course not, dear. I meant my secretary . . . Since when are you semi-senile? A robust, hearty man of forty-two . . . Really? Forty-seven? I never suspected it . . . Not in a million years . . . Why I'd be delighted, Martin. With you it'd be heavenly. . . ." A pause, then: "Oh, your wife too—? Certainly, I'd love to meet her . . ."

Mac is uncomfortably aware of Tom's knowing grin as he hears her side of this conversation. She makes a face at the phone held in her hand.

"Ye-es, I'll be there on the dot . . . 'By . . .'"

She hangs up muttering, "Silly old coot. Never see sixty again" and flips on her inter-office speaker. "Burns! Mister Burns, are you there?"

No answer and she's boiling. She picks up her telephone. "Where in the name of heaven is that secretary of mine?"

The girl at the switchboard reminds her: "But Miss MacGregor, surely you remember Mr. Burns resigned yesterday?"

"Resigned? Whatever for?"

"Surely you haven't forgotten the scene his wife created when you . . ."

"Never mind," Mac snaps and hangs up with a bang.

There is a pregnant pause as she regards Tom intently.

"Stand up," she orders suddenly.

Tom rises, feeling very silly.

"How d'you look in clothes, Mr. Vernon?"

"Verney. The name is Verney." A delayed take as he gets the import of her question. "Clothes?" He looks down at his trousers, pulls his jacket about him like a nudist initiate making his debut.

Mac waves that away: "I mean a decent suit."

"What's wrong with this?" Tom wants to know. "It's nearly new; bought it only last year in—"

"Can you handle a knife and fork . . .?"

"I haven't been doing much of *that* lately," Tom admits wryly. "That's why I'm ready to go to work . . ."

"I mean, d'you know a salad fork from an oyster fork—all the little social usages?"

"I—I think so . . ."

"Dance?"

"Y-yes, when necessary."

"H'm . . ." Mac surveys him again, intently. Tom is completely flabbergasted; but it's as nothing when she suddenly cuts with: "I'll give you a try . . . as my secretary."

"Secretary?"

"That's what I said. The job pays fifty a week while you're breaking in. After you're of some use, you'll be paid what you're worth—as long as you're worth it."

"W-well, thanks—" Tom begins gratefully. "But I'm afraid I don't know a thing about typing or taking dictation . . ."

"Beside the point, and unnecessary. There're plenty of girls out there who can do that expertly . . . By the way, are you married or anything?"

Tom shakes his head, unable to find his voice.

"Any dependents?"

"One. Me," he answers.

Mac nods with finality and picks her phone up, demanding to speak to: "Personnel— And make it snappy—!"

The switchboard girl makes a face at her mouthpiece and inserts a plug in her board. She listens in as Mac tells the Personnel department that one Thomas Verney has just been employed at fifty a week to start as of this day and to add his name to the payroll and give him a social security number. The switchboard girl is promptly scandalized and plugs in several more plugs. Once more the phones on the desks of the several girls in the big office ring simultaneously. They pick up their phones and listen as the switchboard girl's voice informs them that: "He's in . . . Wouldn't you just know it? She hired him just like that!"

Tom's bewilderment soars even higher when Mac, after inducting him to an office next door to her own, says: "This is your office from now on. Now understand me, Verney . . . We'll get along as long as you remember to forget I'm a woman and that you're a man, see? Four of your predecessors went out of here on their ears the minute they forgot about it. Our relationship is strictly on the employer-employee basis, understand?"

Tom nods wordlessly.

"Good . . . And I expect you to pitch right in. Now, go down to Abercrombie's and pick out some suitable gifts for some friends of mine. I'll give you a list. Charge 'em to my account . . . And while you're at it, get yourself an outfit for tonight. Tails."

"Tails?"

"Yes. We're going to El Morocco . . ."

"Uh . . .!"

"Hurry," Mac cuts him short.

Tom gulps, takes the list and exits.

Here, having reached a point where the action is well under way, we can call a halt. Mr. Beck has done his job competently; he has sketched in a background, introduced the two main characters, and placed them in a piquant situation—never for a moment forgetting that his task is not only to tell a story but to tell it in motion-picture terms. (For the benefit of the breathlessly curious I may as well reveal here that Tom Verney so far exceeds his secretarial functions that he has his boss toeing the line at the end of the picture, ready to give up her career for marriage.)

As was indicated earlier, the rules for writing originals are not cut and dried, and occasionally something quite out of the ordinary comes along and sells itself on sheer virtuosity. Such originals are atypical, of course; each one is different, and for that reason they cannot be held up as models. Outstanding in this class is Ketti Frings' "Memo to a Movie Producer," which Paramount made as "Hold Back the Dawn." Miss Frings' original is just what its title implies—a series of loosely related suggestions for a picture submitted in the form of a memo to the theoretical producer who is assumed to be reading it. There are character studies of a group of aliens living just across the border in Tia Juana, waiting for their quota numbers which will permit them to enter the United States. There is a description of Tia Juana

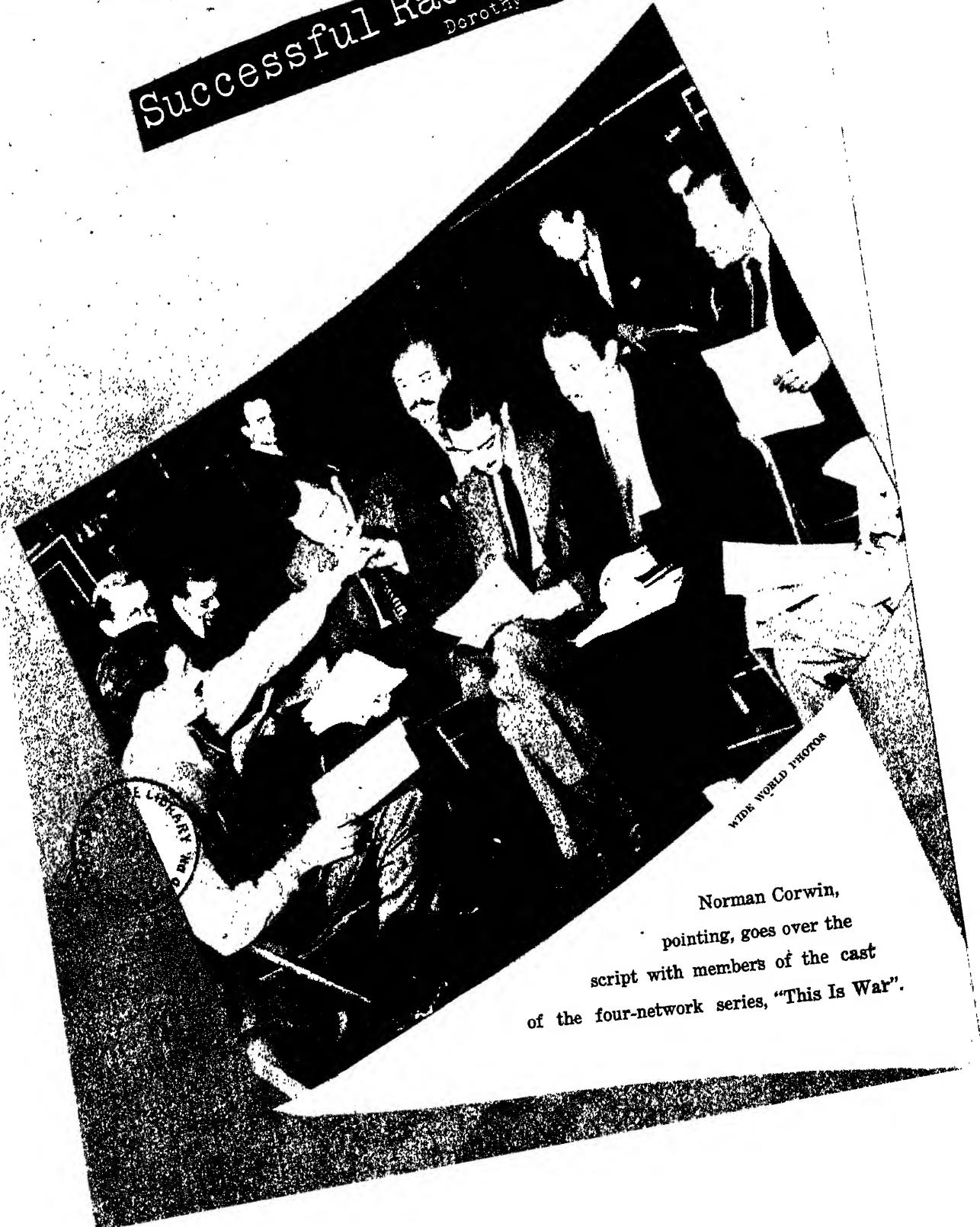
itself and the bungalows in which these people live. It is all apparently factual, Miss Frings indicating that, as the wife of one of the aliens—though an American herself, she has had occasion to live among these pathetic, sometimes foolish, sometimes heroic folk. Incidents which really happened are reported; there is no attempt at a made-up plot with a beginning, middle, and end. This amorphous mixture is offered as a basis for a picture to be developed by studio writers, and there is such latent power in the situation and characters, as well as in the deeply felt writing, that it is little wonder "Memo to a Movie Producer" found a buyer in spite of its lack of conventional form.

If you can duplicate Miss Frings' feat—which means turning out an original quite unlike hers, something unique in fact—more power to you.

A final instruction to all those who hope to have dealings with the picture companies. Obtain a copyright where copyright is obtainable, as is the case with plays and novels. You and the companies are both protected by this procedure; should the question of plagiarism ever arise, the evidence will be on file in the Library of Congress. Originals cannot be copyrighted, but as the next best thing most studios request that they be submitted through a reputable literary agent.

The Technique of Successful Radio Writing

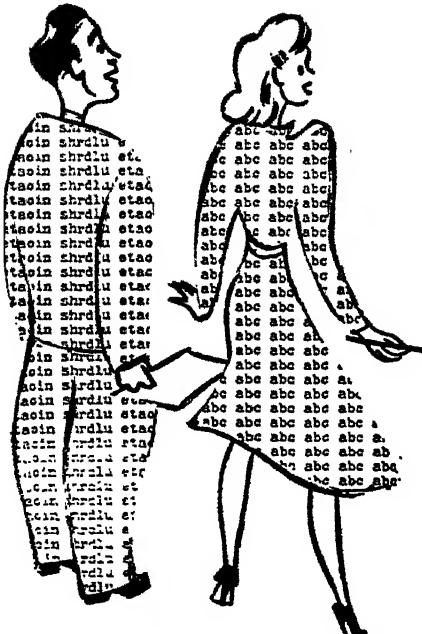
Dorothy Lawson



Norman Corwin,
pointing, goes over the
script with members of the cast
of the four-network series, "This Is War".

Technique of Successful Radio Writing

Dorothy Lawson



Dorothy Lawson is one of the few really well-rounded radio personalities, inasmuch as she has written, acted, and taught radio; and knows the technical and musical radio angles as well. She has ghost-written several leading daily serials and half-hour drama broadcasts.

To CHOOSE radio-writing as a profession, the writer must in all fairness to himself, be aware of the many aboos and limitations as well as the satisfying possibilities of this newest and most precocious of all writing craft.

A few of the more exasperating limitations are these: the writer is denied the freedom of subject matter given to novelists, short-story writers or playwrights. His writing and style must remain within the limited scope demanded by the advertising agencies, which in turn, are subject to the whims of the sponsor. They demand that you adhere to a standardized, cut-and-dried format. As perhaps the "tops" of all radio-writers, Arch Oboler, once commented, "It is a sad state of affairs that maturity and meaningfulness is largely discouraged and ignored in one of the richest fields for the writer." But radio's argument is, that this tried-and-proven plot and pattern formula has sold uncountable millions of various products advertised by the sponsors, and has made fantastic profits for the advertising agencies, so why should they attempt anything new that might not make an immediate or profitable return?

After the agency and sponsor finish laying down their restrictions, the writer must realize he must add a few more limitations of his own. His story must be reduced down to a strictly "auditory" medium. Distance, space, sight, costumes and time . . . all these are denied him. Yet in spite of these handicaps he must be endlessly creative as radio uses up material

tremendously fast. Other mediums of writing can take infinite patience and plenty of time to project a mood, or carry out the plot, or develop characterizations, but the radio-writer, due to the peculiar qualities of his craft, is denied this license.

Another great difference between this medium and other forms of writing is: after one presentation on the air, you might as well dispose of your brain-child in the nearest waste paper basket. No matter how imaginative, how exciting, how beautiful it might have been, it is of no more possible use to you or to anyone else!

And yet, if one can overlook the limitations and taboos of this medium, coupled with the added disappointment of never having the satisfaction of seeing your work printed and kept on record between the covers of a book, it does present compensatory notes so satisfying and exciting that in many ways its advantages outweigh its heartaches. You can be the choreographer as well as the writer, and suggest how you wish your dialogue to be interpreted and read, and what moods you wish your performers to project. You have music at your disposal to add color and beauty to your story. You have sound effects to add interest and meaning to an otherwise static performance. Still another major compensation is, with but one presentation on the air, your work will have had an audience far greater than that enjoyed by the average stage-play on Broadway, and more listeners than the average novel can claim in readers. It is a

bit breathtaking when you realize the territory and scope your audience includes. Throughout cities, towns and States, the young and the old, the professional and the amateur, the great and the unknown, at the moment your work goes on the air, drop everything to sit and listen attentively. This fact alone should help re-bolster your ego that the restrictions of your craft might have managed to deflate.

This chapter will discuss the three most important and generally used radio-material: the half-hour play, the serial, and the conversion of books from narrative into dialogue form. All three programs however, are subject to the same basic rules. These rules regarding plot, dialogue, timing, sound-effects and music.

Plot

- There are several methods by which you may choose your plot. Half-hour dramas may appear weekly or semi-weekly over a period of many months under the same sponsorship. These plays may be written by the same writer or their authorship may not be restricted. In this case, any advertising agency will tell you whether they have any free-lance work for which you may attempt to write. If so, follow the program carefully whenever it appears. Accustom yourself to its general format and characters. When you feel familiar with its special requirements, write up a chapter or two and submit it to the agency from where the program is sponsored. There is also the ghost-written script where the writer remains nameless and forever hidden in the background. Many serials are turned out by this method. The agency creates the plot and develops the characters, and hands you a typewritten outline of the general theme for the coming 10 days or two weeks. This story-outline may read something like this:

"In the coming few days, we'll have Mary and Joe get together on some social event, at which time they will realize that they have fallen in love. Have Joe propose marriage but Mary will want to wait until after the war before she marries him. This will eventually precipitate a quarrel that leads to an estrangement. The parents of the two young people will attempt by various means to bring them together again. Just when it is about to be accomplished, Joe will be sent overseas, etc."

Your task will be to turn this action into dialogue and time the action so that the play will run over the required period of time. A task like this gives the writer very little scope for creative imagination. On the other hand, the agency must take all the sling-shots directed at the plot if it proves unpopular.

Another method is to write up what you consider a good listening story. Time it for a half-hour run and take your chance at disposing of it.

Dialogue

Dialogue limited to the ear is far different than dialogue written for the eye. The successful radio-writer is the one who has an "ear" for spoken dialogue. A story may *read* well but not *produce* well. One of the best ways I know to make your dialogue "ring true" is to read it aloud as you write it. Such simple but important differences as this, for instance, will come to light. A sentence like this will *read* well. "I might have known he would not come. Why did I imagine that he would?" But remember your dialogue is *spoken aloud*, so it rings truer, if you say, "I might have known he *wouldn't* come. *Oh*, why did I ever imagine that he would?" The italicized words "listen" better. Also, it gives the performer reading your lines, more scope for adding feeling and meaning to the words.

Never lose sight of the fact that your dialogue, to listen well must also be orally effective. Players can add much beauty and feeling to well-written dialogue. Or your lines can sound so flat, unnatural and grammatically stilted and dramatically artificial, that neither a Katharine Cornell, a Barrymore, nor an Orson Welles could breathe clarity, or fire, or realism into what you have written.

Another caution to remember, is to avoid the amateur's fault of becoming too labored and too wordy. Don't use three sentences where you can reduce the thought to one. Don't have a character go off on an endless tirade, without breaking up long speeches. There are various methods of interrupting an overly-long flow of dialogue. He may be giving a sermon or political speech, but no matter how beautiful or profound the message, break it up occasionally with applause, cheers, murmurs of approval or disapproval. Or if two characters are conversing back and forth, break up the conversation with an interruption here and there; a question asked, a disapproving remark, a burst of laughter, etc. In actual life, seldom do two or more people converging, wait until the complete discussion by one individual is concluded. The speaker is repeatedly interrupted. Whether it is rude or exasperating isn't the point. People listen by snatches and talk by snatches. And if your radio dialogue is to ring true, it too must follow that pattern.

Still another important caution to remember is have your characters talk as they would *normally* and *characteristically* speak, not as *you* might say it. A college professor would speak differently than a gangster, a Minister different than a farmhand, a husky blonde welder in a defense plant would speak differently than a little-daughter-of-the-rich attending an exclusive girls' academy. You, on the other hand, might not ordinarily speak as any of them. And the

is where your wide interest and knowledge of all types of people will serve your purpose, accurately and well.

Another point to remember in order to add naturalness and realism to your dialogue is this: Most of the time, your characters would be actively busy doing something as they speak their lines. Seldom are they just sitting, or idly standing by, as they talk. The mother might be in the midst of washing dishes or ironing clothes. The daughter might be sewing, the small boy perhaps in the midst of making an airplane. Or someone might be climbing up a flight of stairs. To bring this into true, then, they would interrupt themselves or each other occasionally with a word or line, foreign to the subject-matter. The mother might pause in the middle of a lecture to her daughter about staying out too late at night, with: "There—I knew I was going to catch this dress if I talked too much!" The small son might interrupt with: "How do you like the rear gunnery placement I just put on my plane?" Or the individual climbing the stairs would interrupt herself by stopping to catch her breath, or throw in a remark as: "these stairs certainly take the wind out of a person." To overlook these precautions is the difference between presenting an unreal, amateurish performance or presenting a play so clear and utterly natural that your stenning audience grasps the setting, and the costumes, and the pattern of your play, as clearly as though sitting in a theater watching a moving picture or a stage-play.

You must live your plot as it progresses. You must live your characters as you portray them. Good dramatic knowledge, stage craft, and the ability to throw yourself into another's role and mood, certainly is the important difference in fine radio craft or a dull and wooden performance.

Timing

The average half-hour play will run approximately 55 minutes. I say the "average" because the timing varies a few minutes according to the amount of advertising space the sponsor requires. Sometimes, a half-hour play will be interrupted at the half-way mark, by an additional plug for the sponsor's products. A serial is the briefest of all timed programs. A 15-minute serial will actually be but about 9 minutes allotted to the story. The serial's "opening remarks," which reviews the chapter that preceded, and the "losing remarks," that builds up your curiosity for what will follow in the next day's script, often takes from a minute to a minute-and-a-half for each description. Add that to your sponsor's plug and your actual story amazingly short.

If you are a dramatic student or have been on the stage yourself, it is a great help to time your completed play by reading it aloud, character by character while

at the same time giving sufficient time for "musical interludes" and "sound effects." Reading aloud like this, time your speed to approximately 180 spoken words to the minute.

The half-hour play will take approximately 20 pages of double-spaced typewritten lines. The 15-minute serial will take 9 or 10 pages. Both scripts are double-spaced and both must allow a wide margin to the left of the page, for the names of your characters.

Music

The correct use of music can be enormously effective in a number of ways. You may use a few bars to denote lapse of time. It may be used to denote a change of locale. It can help create a mood. It can help dramatize the dialogue by being played softly in the background while the lines are read over and along with it. Broadcasting studios use organ, orchestra or transcriptions. Occasionally music is composed especially for a program. Again, the writer may suggest the type of music he feels will express his mood or will suggest the locale. For example, if he wishes to denote that the scene or mood will be gay he may suggest "A few bars of light music such as the *Scherzo* music from Mendelssohn's "Midsummer's Night Dream." If you wish to depict a ballroom scene, or a tavern-setting with a juke-box playing, the studio can fix that up for you too. A hurdy-gurdy playing in the background, a mouth-organ or a hoe-down, no matter what the requirements, the studio can furnish the specified music. Properly selected and balanced, music can add a great deal of finish, and polish, and meaning, to your script.

Sound Effects

This is a very important feature and addition to a radio show. But it must be handled cautiously. There are certain common-sense factors to bear in mind, the proper use of which makes up the difference between giving clarity to your play, developing your background, and bringing action and life into an otherwise static scene, or sound effects will add nothing but distraction to the scene, and detract from the unhampered flow of your dialogue. Strike a happy medium and sound-effects can "dress up" and "pep up" your scene and your lines, and even add greatly to your plot.

Place your characters in a desolate, isolated spot. The hooting of an owl, or the croaking of a frog will add to the general loneliness of the scene.

Wind effects, waves beating on the shore, birds singing, a sudden clap of thunder, a steady downpour of rain, an eagle screaming as he passes overhead, the mournful sound of a foghorn in the distance, the sound of an auto horn, the clumping of horses' hoofs

fading ever softer in the distance, the possibilities are endless. Simpler effects too add a "visual" effect to your drama and give clarity to the scene. A chair being dragged across the room, a window being opened or closed, or the rattle of dishes or silverware clinking against saucers, can make a dinner scene very real.

Sound effects too, improperly handled by the technician, can have their comic or disastrous effects, whichever the case may be. I was in the midst once of purchasing a horse preparatory to flight. It was a scene from the French Revolution and I was supposedly escaping from a mob. The blood-curdling shouts from the citizens demanding my head on the guillotine was either too exhausting, or too realistic an experience for our sound-effect man, for suddenly he started the horse tearing down the highway, before I had finished the purchase, let alone before I could fling myself into the saddle. Since it was the closing scene of a highly dramatic play, only quick ad libbing on my part, saved the script from being turned into the worst of all amateur and comic performances!

However, sound effects placed into highly trained hands can add character and meaning to a play, beyond the original conception of the writer. Besides adding "color" and "background" sound effects can help break up dialogue. At a breakfast table, for example, the story may be interrupted by someone saying: "May I have another cup of coffee?" And the sound of coffee being poured, and then stirred in the cup, can help break an overly long speech as well as add realism to the story.

You must be extra cautious about using sound-effects to denote any movement or activity. For example, if a door is opened, the door must also be closed with its accompanying noise. But, between the opening and closing, you must give ample time for a person to enter. If you close the door too quickly, the listeners will assume the character entering, must have been caught and jammed somewhere in between! A similar example is, if you say, "Look . . . here she comes down the stairs, now." You must signify the sound of feet approaching closer and closer. If you simply say a person is coming downstairs and include no sound-effects, the listener must assume they either floated down through space, or else slid down the banisters! Consistency as well as realism must be studied carefully. You have no idea how the listener, having only "sound" to relate the story to him, becomes hypercritical and sensitively aware, of the most minute slip-up. And don't think they won't flood the radio station with their protests!

Another point to remember is, if you use any sound whatsoever that does not obviously explain itself, such as a window being opened or closed, for

example, you must have one of your characters remark that he is opening or shutting a window. Otherwise to the listener, it will simply be a squeaking or grating noise that he will lay to outside interference or static.

Many an otherwise good play has been so cluttered up with noises, that the original meaning of the script becomes lost in a maze of sound effects. An overly generous use can have such an appalling and confused effect, that the normal small disturbances and noises in a living room, as the characters move about, can take on the proportions of a battlefield during a heavy bombardment!

On the other hand, there are cases when the generous use of sound effects may prove not only forgivable but prove to be very "good theater." War scenes can be tremendously stirring and effective by not only using one or two sound effects at the same time, but by using 3, 4 or 5 effects, simultaneously. Exploding shells, the crack of rifles, the incoherent din of battle cries, airplanes soaring overhead, the whine of bombs dropping earthward, commands being shouted out . . . all these can be used in a single scene to marvelous advantage. A good sound-effect man and technician is worth his weight in gold and can almost "make" or "break" a scene.

The Half-Hour Play

The half-hour play means any dramatic plot ranging from murder, to romance, to mystery, to adventure or light comedy. To relate a good story in the brief time allotted to this form of writing does not give the author much leeway. The plot must be stripped down to the most basic essentials. There will be no time for long-winded speeches, for frills, for padding. There will be no time for lengthy philosophizing. In relating his story in such a brief time, the writer must keep asking himself after he writes down every few lines . . . "Is it clear? Is it simple? Is it necessary?" Your story may include various twists and angles that enhance the narrative, but to clutter up your main theme with plots and counter-plots and inter-plots, will only succeed in confusing the listeners and so badly involving and mangling your original theme, that what might have basically been a good story, becomes simply a very bad performance.

In spite of obvious restrictions, the half-hour play on the other hand allows the author great freedom in shifting his locales, in moving his characters about and spanning great spaces of time. In his tale, the writer may jump from one hour to the next, or one month to another, or even skip through half of a lifetime. He can move his people from town into the city, he can travel across a continent or an ocean. He can move from an age of peace into an era of war. But in span-

ning space and time, the writer must remember that there is no *visual* means of transporting his listener back and forth from one scene to another. Because his story is limited to the "ear" audience alone, every move of every character, every shift of locale or time, must be so clearly depicted that the listener can follow the story as simply as though he were reading it from a book.

The half-hour play to be "good listening" and "commercially salable" must include a good story, fine dialogue and adroit handling. A writer inclined to long-windedness and a flair for numerous characters and counter-plots had better leave the half-hour play alone and go in for serial writing.

Since there is great freedom in the half-hour play for scene and time shifts, the author has several effective methods for denoting these changes. A few bars of music can denote lapse of time or change of locale. Some authors prefer the "pause" where a brief silence will suggest there has been a change of time or place. Other writers prefer the "fade-in" and "fade-out" where voices gradually grow indistinct as the scene shifts, while other voices (or the same characters) gradually come into listening range again, until they are speaking in their normal tones.

Still another safe and effective way of moving your players about, is to introduce the next scene by the *closing* line of one of your characters. For example, two people are sitting in a restaurant and you want them to move into the next scene, down to an airport where perhaps they are getting the outgoing plane. Have one character say words to this effect: "It's getting late. We'll have to be leaving if we expect to catch the plane on time." The following scene will open immediately with the sound of the plane motors being warmed up, the din of voices calling out "good-bye, don't forget to write," etc., and then the sound of the plane taking off. Unconsciously, the listener has followed your characters every step of the way from the moment they left the restaurant until they stepped in the plane, without your having had to dramatize the distance traveled, or the means of conveyance.

Although the half-hour writer is not limited to any specified number of scene-shifts, yet he instinctively knows it is bad theater to keep moving his characters about every one or two minutes. Carefully handled, there may be as many as 10 or 12 different scenes in the short space of 25 minutes, yet if the plot is kept simple enough as to a single theme, there is no confusion for the listener. Skillfully written, the half-hour play can become a deeply moving, unforgettable entertaining bit of theater.

The Serial

There is perhaps no other branch of radio writing that has been more criticized and looked down upon than the serial drama, or "soap opera" as they are commonly referred to. And yet perhaps no other branch of radio-writing gives the writer more secret pleasure, or lasting satisfaction. There is all the time in the world, and all the space imaginable, for the author to say what he has to say. He lives with his characters through days and weeks and months, even years. And in perhaps no other form of program does the listener take it so seriously or follow it so faithfully. They embrace the characters you have created as living members of their own family. They flood the station with their letters, suggesting a name for the new-born child, advising your heroine to divorce her no-account husband, scolding the actions of one character, and praising to heaven the actions of another.

Besides the adulation and loyalty of his listeners, the serial-writer has other advantages over other writers of his craft. He is not limited in his wordage or timing. He marries his characters off, he separates them and divorces them. He brings them back together again. Births, deaths, graduations, anniversaries, christenings, all those gentle humanities that make up everyday living, are at his fingertips to fashion into any pattern that best suits his fancy.

There is undeniably much maudlin sentiment and hysteria and adolescent theatricals in most of the serials aired today. Yet, through that writing medium alone, perhaps more merchandise is sold and more gold poured into the coffers of advertising agencies than all of the other *daytime* radio programs combined. And so, the serial goes blithely on its way year after year, filling a good three-quarter air-time from early morning until some time after the supper hour.

But in spite of the fact that the serial affords the writer plenty of time and space to say his story, there are rigid restrictions and rules that must be rigidly observed. A 15-minute serial means about 9 minutes only of actual story-telling time. Your scene shifts are restricted to 3 at most. At least one scene each day must include your main character. You must see that each daily script ends on a "strong-curtain" and a dramatic tag-line. At the end of each script, the author must have managed to leave his audience "bewitched and bewildered" and insatiably curious as to what will follow the next day. Your opening and closing for the announcer (or the come-along and follow-through as radio jargon terms it) must successfully and appetizingly set the stage for the following day's script and must minutely review the plot

as to the preceding chapters. There is a stock-form for this bit of writing. It proceeds along this pattern:

Announcer: Yesterday we left Mrs. Burke in a dramatic quandary. She had just received a telegram from the Government, stating that her son was missing in action. At the same time, she received word that his young wife was due for a visit, from another city, coupled with the news that she was expecting a baby. As Mrs. Burke sat in her living room, pondering over her grief and indecision as to whether she should break the tragic news to her daughter-in-law or whether she should keep the painful knowledge from her until after the baby's birth, a knock was heard on the door. Suddenly the door opened and the daughter-in-law entered . . . listen.

The closing takes on the same pattern except that it puts it into a questionnaire form.

Announcer: Is there any possible chance that Mrs. Burke's son might have been taken prisoner, rather than killed in action, actually? And how is she to explain the absence of mail to her daughter-in-law, as time passes? Will this tragedy bring her closer to this young girl whom she has been so antagonistic towards, or will it only further estrange them? And what is the strange, secret problem her daughter-in-law referred to when she spoke of the coming birth of her baby? Listen in tomorrow for the answers, and also for an amazing and unforeseen visit from a stranger.

As one can readily see, the great difference between the half-hour play and the serial is in the time and space allotted to plot.

Philosophizing, characterization, homey, inconsequential chatter are part of the serial's pattern and as important as the unraveling of the actual theme. Another difference is, where the "half-hour play" can present a courtship, a wedding, a war, the hero being wounded in action, his recovery, the signing of the armistice and his reunion with his wife and family . . . in the same space of time, the "serial" has perhaps only got around to having the young wife finish bidding her soldier-husband goodbye before he is shipped overseas! A "serial" can introduce a character and have him argue back and forth with himself, before finally deciding to hold up the local bank . . . whereas, in the same time, the "half-hour play" will have depicted the robbery, the escape, the pursuit, the capture, the conviction, the prison-sentence and some dramatic denouement!

A concise, compact plot . . . or a long-drawn-out dramatic story. Theme—or characterization . . . crisp, brief dialogue . . . or lengthy homey philosophizing. These are the chief differences between the two forms of radio-writing, the half-hour play and the serial. But the identical essentials remain the same. Choose your forte, believe in your plot, forget yourself and become the people you create, talk and act as they would talk and act; choose your sound effects and your music wisely. Follow this pattern and you're pretty

apt to have a commercially good, and a theatrically interesting, radio script.

Books

Converting books into radio plays is an interesting but tricky business. You must break up a novel into small parts and change all narrative into straight dialogue. From there on, the rules of writing proceed according to the half-hour drama.

The main fault characteristic of this type of writing is that the writer attempts to cram too much story into too little space. Can you imagine, for example, reducing a Charles Dickens novel, or a classic of Tolstoi's, with all their endless procession of characters, their ramification of plot and their uncountable scene-shifts into about 26 minutes of air time? Even if the play is given a full hour, which is unusual, the task is a heroic and well-nigh impossible one. It can be done of course, and it has. But just how artistically and satisfactorily, is best better left to your own critical judgment.

It is far better to take a few dramatic highlights from the book, scenes which best typify the story, and be satisfied with just that much to represent the novel. In work of this kind, you must put under lock and key all creative instincts and any flair for dramatic embellishments. Listeners greatly resent, and justifiably so, having a familiar and beloved book changed so radically by the radio writer that they no longer recognize the original theme.

Don't attempt to out-smart Dickens, or put a Shakespearean twist onto a Maupassant story. Don't attempt to improve upon literature that has stood the test of time . . . and stood the test of testing!

Don'ts for All Radio Writing

Don't ever believe you have to "write down" to an audience. Your listeners might not be composed of mental giants or geniuses perhaps, but neither will they be composed of morons and idiots. You can't ever fool them. I can't explain it, but they detect falsehood and condescension and sloppy writing, immediately. They resent being treated as being inferior to you, the writer. Give them credit for knowing as much as you do, even perhaps knowing a little more than you.

They appreciate mature plots and intelligent and beautiful writing quite the same as you. Keep your personal opinions out of your scripts. Keep them strictly to yourself. Any racial, religious or political prejudices or discriminations are, of course strictly forbidden and taboo. You are writing to entertain, not to insult or hurt anyone.

You must also be constantly on guard, to never unintentionally even, offend any listeners by such

remarks, seemingly as trivial as: "he had the manners of a truck driver," or—"he flung his money around like a drunken sailor."

You never know when a truck driver or sailor, or the friends and relatives of one, might be listening. You should include among the "basic rules" for good writing, "tact and diplomacy" also. And don't ever forget the necessity, while writing your script, to keep asking yourself these questions . . . and you

can't go far wrong, if you do: Is it clear? Is it accurate? Is it necessary? Whom might it offend and what might it offend?

Following, is an excerpt from an original radio script. Here is the *correct form* and *pattern* that *all* scripts must follow before being submitted. You will find here, examples of "scene shifts," "sound effects," "music" and "fade-ins" and "fade-outs."

BUSINESS: Knock on door.
 BAKER: (to himself) Who can that be, this time of night?
 BUSINESS: Knocking heard again . . . louder.
 BAKER: (calling out) I'm coming—don't get so impatient whoever you are.
 BUSINESS: (sound of door opening . . . gust of wind howls.)
 CHASE: (roughly) What took you so long in opening the door, Baker?
 BAKER: (irritably) Get inside before you start talking—you're letting in the cold.
 BUSINESS: Door closes . . . wind effects off.
 BAKER: What are you doing here this time of night, Chase?
 CHASE: (shortly) I'll ask the questions. Where's Frank?
 BAKER: He's not home.
 CHASE: Where is he?
 BAKER: I don't know. I'm not his guardian.
 CHASE: (threateningly) Come on—quit stalling. Where is he?
 BAKER: He—he's gone to the Green Parrot tavern.
 CHASE: Where's that?
 BAKER: Two miles down the highway.
 CHASE: How long has he been gone?
 BAKER: About an hour. But look here . . .
 CHASE: (interrupting) He's likely to still be there?
 BAKER: I guess so.
 CHASE: Thanks . . . that's all I wanted to know.
 BAKER: (quickly) Wait—Chase . . . you're not going after him, are you? He won't like that.
 CHASE: (dryly) That's going to worry me a lot. (quickly) As for you . . . I'll see you later.
 BUSINESS: Sound of door opening . . . wind howls—door slams shut.
 BUSINESS: Music from juke-box fades in . . . music, voices, occasional laughing heard in background throughout following scene.
 FRANK: It certainly was swell—your going out with me tonight, Ruth.
 RUTH: (lightly) Well, I thought I'd give you a break. After all, you've been persistent enough.
 FRANK: Ever been here before?
 RUTH: (lightly) Nope . . . I don't go in much for taverns.
 FRANK: This place is respectable . . . a little noisy, and not much on style, but I wouldn't have brought you here, if it had been a dive, Ruth . . . you gotta believe that.
 RUTH: I believe you. One thing they *have* got here, is a pretty good dance floor . . . not too crowded, either. You know, you're not a bad dancer, Frank. You're pretty good, in fact.

FRANK: Thanks . . . you're not so bad yourself. In fact, you're a good dancer, a good looker, and a good kid . . . you know something, Ruth? I've been thinking that —that maybe—

RUTH: (interrupting) Saaay—look over there--by the entrance. Isn't that your friend, Chase—just coming in?

FRANK: (terrified) Chase? Chase—here? No—no—it couldn't be.

RUTH: (quickly) Well—he's too far away for me to be certain. But—what are you so jittery about?

FRANK: (quickly) Ruth—I'll explain everything later—but if it is him, I can't be seen sitting here . . . I gotta get out of here . . . I'll meet you outside . . . you understand, don't you, honey?

RUTH: No, I don't understand. What's he got on you, that you have to go ducking out of here, and leaving me sitting in a place like this, by myself? I don't like the . . .

FRANK: (terrified) It is him . . . I'll see you later—I—I'll meet you outside . . .

CHASE: (voice fades in . . . quietly, ominously) "What's your hurry, Frank? Where do you think you're going? Just—keep—sitting—right at that table. You and me have got a little important business to talk over . . . remember? etc., etc. . . .

SERIAL form of writing. (Following is an example of this branch of writing, with its few scene shifts, slow action and long philosophizing . . .)

DANA: (sighs) You know, Mrs. Conway, when I came here tonight, I had the strangest feeling, as though I weren't just moving into a rooming house, but rather as though—I was coming home.

MRS. CONWAY: (softly) I'm glad. I hope we'll make it *really* that for you.

DANA: When my train pulled in the station, too—it seemed as though I'd known New York all my life. It—it's so friendly.

MRS. CONWAY: (dryly) New York, friendly? That—is only an illusion. Don't let appearances deceive you, child.

DANA: (surprised) But—it's been very kind to me.

MRS. CONWAY: Yes—it always shows its good points, to strangers. New York has charming *company* manners . . . like a spoiled brat who's been taught to put his best foot forward, when guests arrive.

DANA: (laughingly) Oh, that's really a lovely comparison.

MRS. CONWAY: And . . . when the guests become part of the family, the brat reverts to type. There now . . . doesn't that lamp give a nice glow to this corner of the room?

DANA: Lovely—thanks for fixing it. But, about New York. Tell me more, won't you, Mrs. Conway?

MRS. CONWAY: You'll discover it in your own way. But as for your *attitude* towards it . . . (quickly) Look here, you're very young. It takes but half an eye to see that. Young as my own daughter, perhaps. May I talk to you then, as though you *were* my daughter?

DANA: I'd be grateful if you would.

MRS. CONWAY: Whether you heed my advice or not . . . well, that's up to you. I can only show you half the way . . . the *rest* of the way, you must find for yourself, and fashion according to your own destiny. But remember this . . . in this city, the spoils go only to the very strong—and to the very brave. New York is a city, extremely good and unbelievably bad. In it, you'll find your own level . . . all the things you are, and a *few* things you never dreamed of being. You'll find things here

to love, and mistrust, and laugh about. And even more things, perhaps to shed tears over. Don't let its lady-like manners deceive you. It's out to thrash you within an inch of your life. Its victims are legion, but it's not necessary to become one of them, if you keep three things intact . . . your head—your health—and your heart!

DANA: I'll try and remember that . . . you're *really* a grand person. I can see that. And already I'm grateful to you . . . etc., etc.

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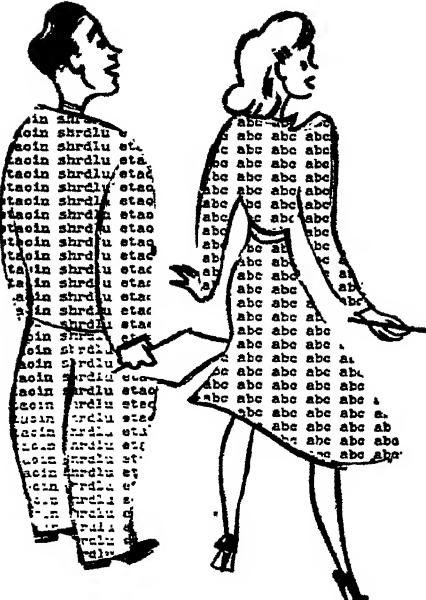
Harold L. Anderson



Technically, television is getting to be a big boy. The chances are that it will emerge a giant. It offers the most ambitious writing possibilities.

Television—a New Field for Writers

Harold L. Anderson



INTRODUCTION

THIS is an original playlet, designed for projection by Television. In preparing it, the author has possibly attributed to this new medium a flexibility and scope which, quite possibly, it does not as yet possess. There is, for instance, an emphasis on close-up, a device which, at the moment, may be technically unattainable.

Assuming, however, that the close-up may be effectively used, the only remaining difficulty which the author sees is the necessity for five separate units of setting.

It is the author's conjecture that Television favors the technique of projection of the living theater and borrows only one important element from the motion picture—the *close-up*. In the use of this device, Television will reach an important peak and will develop it to a point far greater than is possible for the motion picture, which is necessarily limited to the mass psychology. The most obvious device for this exploration of character is the *close-up*, and since its requirements are so profound an entirely new technique of acting will probably be developed. Greater emphasis will be placed on the actor's facility of feature since the arching of an eyebrow or the movement of the underlip may carry a significant message to the individual in the audience. This is more true of Television than of the motion picture because of the more highly personalized relationship to the audience of the former.

Generally speaking, characterization must strike

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much deeper and must expose more completely the fundamental *inner* personality of the character played. Thus, in this sketch, an attempt has been made to project the *inner* attitudes of Jerry, Gaxton and Irene in terms of their common problem rather than the superficial manifestations of those qualities. The eye has been described as the window to the soul. This may be literally true where Television is concerned.

It will be noticed that the author has used a technique similar to that of the motion picture shooting script. While these are listed and numbered as separate shots, actually, with the exception of five major breaks, the action is blended continuously from one shot to the next. This implies the use of a flexible recording medium, similar to the traveling camera. If this is possible to Television there should be no difficulty on that score. The author tried developing the sketch in standard playlet form, thus eliminating close-ups and traveling shots, but thought the result too static and lifeless for television projection.

Shots 1 to 5 cover the cigarette smoke, trace down the smoke to the cigarette in Jerry's nervous fingers, concentrate on the cigarette and fingers as the woman's voice and piano are brought in, swing upward to a study of Jerry's face, then downward to the letter which he has taken from his pocket, swing back to his face again to record his reaction to the letter, then swing across the room to shot 6, that of the woman leaning against the bar, then back to Jerry's face, and

so on. Whether this is possible or not, it is certainly the more interesting treatment as compared to a broad shot of the saloon with all elements expressed in the very first picture.

Between shots 15 and 16 comes the first major break, the transfer of locale from inside to outside the saloon. It may be argued that Telecasting does not permit time for such a break in locale. Actually, if another camera can pick up the action or the same camera slid down to cover set II, the time lapse should not be more than a few seconds, which time lapse can be covered for the audience by the strengthening of the musical theme which, it is assumed, would thread through the play itself.

The author is approaching this new and challenging projection problem with the attitude that a fairly standard Television technique has not as yet been established and is submitting this treatment as a sample of what he thinks the Television technique should be. If this ground has already been covered, no particular harm has been done and the author has benefited vastly from this first exploration into Television.

Characters

JERRY TROOP
A WOMAN
A WAITER
A BUTLER
DOCTOR GAXTON
IRENE
DOCTOR RANDOLPH

1. Distorted jangle of a piano. Hysterical laughter. Shot of gray-white smoke curling up against a dirty-gray wall background.
2. Follow down smoke to a cigarette clenched between JERRY TROOP's index and middle fingers. Cigarette-laden ash-tray in back of hand. A woman laughs jerkily. The cigarette is twisted nervously between the thumb and two fingers. WOMAN'S VOICE. (*Drunkenly.*) Play some more, TONY. Play a lot more. Play "Melancholy Baby." I wanna cry. The fingers play nervously with the cigarette. A tinny blasphemy of "Melancholy Baby" is heard. The hand jabs the cigarette viciously into the ash-tray. Enlarge shot to include entire table and part of saloon background as . . . WOMAN'S VOICE. Play it sweet, TONY. Play it sweet for Handsome over there. The cigarette is smouldering in the ash-tray.
3. Bring up to shot of JERRY TROOP's face: young, strained, firm of jaw, dark, drink-sullen eyes, sensuous lips puffed and loose. WOMAN'S VOICE. Yuh wan' it sweet, Handsome?

JERRY's eyes are on her, casual, uninterested. He feels in his coat pocket and pulls out a wrinkled letter. TONY hits an inspired high-spot.

4. Shot of letter, trembling slightly in JERRY's hands. *It reads:* "Of course, I have been aware of what has been going on between you and IRENE. I would consider it a privilege to see you and talk this over like two gentlemen." *Signed D. L. GAXTON.*
5. Shot of JERRY's face. Thoughtful frown, lips tightened. The side of his mouth twitches. A rush of air is expelled through his nostrils. He returns the letter to his pocket. His eyes roam about the room, stop as they fall upon the woman.
6. Shot of woman, back against the bar. Sleazy, white satin evening gown, good figure, young hard face, blonde hair, alcoholic sparkle in eyes. She is holding a cocktail glass provocatively to her lips and gazing at JERRY over the rim. Her right eyelid lowers just a trifle.
7. Shot of JERRY, full-face. He is looking at her in casual amusement, mild disgust. He beckons waiter, nods to glass as waiter appears. Waiter looks at JERRY as though he might refuse, then reluctantly picks up glass.
8. Shot of WOMAN eying JERRY indignantly. But suddenly she smiles and starts toward his table. JERRY rises, more out of instinctive breeding than because of any interest in her. WOMAN. Lonesome?
9. JERRY. A little.
10. WOMAN. So'm I. She pulls out a chair and is about to sit down. The waiter arrives with a drink, places it on the table. JERRY picks it up as WOMAN gets set for a chummy evening.
11. Shot of JERRY downing the drink. He makes no move to sit down.
12. Shot of WOMAN gazing at JERRY expectantly. Her face falls.
13. Shot of JERRY. He nods to waiter, turns his back on the WOMAN. He looks at his wrist watch, then rubs his hand over his eyes.
14. Shot of WOMAN. Haughty indignation. She rises abruptly and leaves table.
15. Shot of JERRY, hand to eyes. The waiter arrives with his coat and hat. JERRY looks up, sways slightly. The waiter assists him into his coat, then lays bill on table. Waits expectantly, his eyes on JERRY. JERRY tosses coin on table, picks up bill and turns away. Waiter picks up coin and starts to clear table.

14. Swing to **JERRY** walking unsteadily toward cashier.
15. Shot of **JERRY** paying bill. "Melancholy Baby" hits grand finale as he turns to the door and exits.
16. Shot of **JERRY** outside door. Snow is falling. He turns his coat collar up. He looks again at his wrist watch.
17. Shot of wrist watch—9:40.
18. Shot of **JERRY** looking up and down street. He hitches his shoulders against the chill, then turns and trudges up the snow-covered street, his hands in his pockets. Fadeout.
19. Profile shot of **JERRY** trudging along. Small flakes of snow fall and melt on his face. He is staring straight ahead, his jaw hard, a creased frown line between his eyes. The occasional blare of an auto horn is heard together with other street sounds. His lips tremble and he swallows hard. The melted snow on his face might be beads of perspiration. The corner of his mouth twitches. He stops at a street crossing and waits for the traffic to pass. For a moment he is enveloped in a swirl of snow. The lights change and he starts to cross the street.
20. Another shot of **JERRY**'s face, three-quarters. It is tense. He betrays trepidation, not quite fear. He stops, looks at his watch.
21. Shot of watch. It is nine-forty-five.
22. Shot of **JERRY**. He licks his lips.
23. Shot of **JERRY** at base of steps leading up to fashionable brownstone house. He puts one foot on bottom step, then hesitates. Nervous, he looks down the street in indecision. He shrugs, his eyes glint. He starts to mount the steps. At the top, he presses the bell. As he waits, he looks again at his watch.
24. Shot of watch. It is 9:48.
25. Shot of door, **JERRY**'s back to camera. The door opens. A benign, monkish-looking butler appears, gazes at him for a moment.
BUTLER: Oh . . . good evening, Mr. Troop. He steps back, allowing **JERRY** to enter. **JERRY** nods and disappears into house. The door closes.
26. Shot of **BUTLER** ushering **JERRY** into the library. **JERRY** comes forward into the room, turns to speak to **BUTLER** only to find he has disappeared noiselessly. **JERRY** shrugs; goes to table and takes a cigarette from box. He lights it and gazes about the room as he exhales. His eyes fall on crowded bookshelves. He starts toward them.
27. Shot of section of bookshelf. Books by Thorn-
dike, Ziegler, Hobhouse, Dumas—dealing with psychology, pathology, neurology.
28. Shot of **JERRY**. He purses his lips in a smile and acknowledges his approval with a nod. He wheels suddenly.
29. Shot of **BUTLER** standing in doorway.
BUTLER. **DOCTOR GAXTON** will be down presently, sir. If you will just make yourself comfortable.
- JERRY.** Thanks.
The **BUTLER** bows and disappears.
30. Shot of **JERRY** staring after him. He smiles sardonically. He puffs again at his cigarette, then turns and flings it into the fireplace. He licks his lips and pulls his collar away from his neck. He looks about the room. His eyes light on a portrait of **IRENE** set on the library table. He goes to it, picks it up and studies it, his lips pursed judiciously.
31. Shot of **IRENE**'s photograph. She is dark-haired, sensitive of feature, extremely beautiful. A dignified woman of refinement in her early thirties.
32. Shot of **JERRY**'s face as he looks at picture. He smiles slightly and nods his head as though in encouragement. A discreet cough is heard. **JERRY** wheels sharply.
33. Shot of **DOCTOR GAXTON** entering. He is in dinner coat, a distinguished, reserved, rather elderly man, splendidly set up, the firmness of his countenance qualified by a generous, slightly cynical but good-humored mouth. He extends his hand as he comes forward. **JERRY** starts to take it, has to shift **IRENE**'s photograph from his right hand to his left, grasps **GAXTON**'s hand awkwardly, then places the photograph on the table.
34. Shot of **GAXTON**'s face. The only betrayal of his amusement at **JERRY**'s embarrassment is an amused glint in his penetrating eyes.
GAXTON. It was good of you to come, Mr. TROOP.
JERRY. Hey? Oh . . . Glad I was able to. He straightens his shoulders. **GAXTON** is surveying him casually.
35. Shot of **GAXTON**.
GAXTON. Won't you sit down?
JERRY. Thanks.
36. Broaden shot to include fireplace and divan. In the background is the library table and **IRENE**'s portrait. **JERRY** takes seat on divan. **GAXTON** goes upstage to liquor cabinet.
37. Shot of **GAXTON** at cabinet.
GAXTON. You'll want a drink, of course.

38. Shot of JERRY turning his head.
 JERRY. Hey? Yes . . . thanks . . .

39. Shot of GAXTON squirting soda into glasses. When they are filled, he picks them up and comes to the divan, offering one to JERRY. JERRY takes it and nods. GAXTON sits in easy chair opposite him. JERRY holds up glass in salute.

JERRY. Well—
 He raises the glass to his lips.

GAXTON. (*Calmly.*) Your health, MR. TROOP. JERRY's glass is arrested in mid-air. He nods to GAXTON, who smiles. They both drink.

GAXTON. I think you'll like this Scotch. A special blend I have imported.

JERRY. (*Awkwardly.*) Yes . . . yes—it's very good.

There is an awkward silence. GAXTON studies JERRY who takes another sip of his drink.

GAXTON. A good blended whisky is like a well-conducted symphony. Which reminds me—what was your reaction to Torrenti's "Madame Butterfly"?

JERRY looks up quickly.

JERRY. Torrenti?

GAXTON. Yes . . . last week. You were there, weren't you?

JERRY. Why . . . why, yes . . .

He shifts uncomfortably.

GAXTON. IRENE was quite thrilled.

JERRY licks his lips.

GAXTON. She's always had a passion for Puccini. But, of course, you'd know that. I find little time for such enjoyments—much to my sorrow—but I'm sincerely glad the pressure of my work hasn't compelled IRENE to forego her own amusements.

JERRY tosses down his drink.

GAXTON. (*Rising.*) Let me get you another, MR. TROOP.

He takes the glass from JERRY, who seems about to refuse, and goes to the liquor cabinet.

40. Shot of JERRY's face. Beads of perspiration on his brow. The squish of the soda siphon is heard.

41. Shot of GAXTON returning with drink. He hands it to JERRY, then stands with his back to the fireplace.

GAXTON. I used to feel that IRENE rather overdid the gay life, but now I realize that my attitude at that time was primarily selfish. She has a need for those things . . . just as I have a need for these.

He gestures toward his books.

GAXTON. The more experience life grants me, the more I appreciate the need for each of us remaining and fulfilling ourselves within our own horizons. In my mind, I've sometimes criticized IRENE for her apparent flightiness but, after all, she has so much time, so much money, and so little to do. She's a strange woman in many respects. She has a keen mind—very keen—but she persistently refuses to use it. An enormous vitality . . . completely misdirected. I've often pondered my absolute inability to apply to her the same psychiatric principles which govern my treatment of patients. I've directed many lives into their proper channels but somehow IRENE has always eluded me. She's a challenge, MR. TROOP, a real challenge to any man. Haven't you found that so? JERRY starts.

JERRY. Yes . . . yes, I think I do.

GAXTON. A certain professional pride has kept me from admitting the fact before, but I'm afraid I must confess a complete and rather unique failure.

Again there is a pause. JERRY casts about for something to say. Finally . . .

JERRY. You must find your work very interesting.

GAXTON smiles.

GAXTON. I do indeed. I've spent my life looking into people's minds . . . looking through them into their very hearts. Many of the things I've seen haven't pleased me.

He sips his drink.

GAXTON. No, they certainly haven't pleased me. Deceit, cruelty, greed . . . filth and ugliness. You'd be astounded, MR. TROOP, at the things of which the human mind is capable. Of course, there are splendid concepts, too, but from my experience I'm prepared to state that the mud far out-balances the marble. It's a pity. Man is the only one of God's creatures given the power to look on glory and yet he rests in the mud more swinishly than the lowest animal. No concept in life, no matter how sacred, seems to escape his vicious, stupid prostitution. I've had religious fanatics by the score come to me and demonstrate the cheapest sort of egocentrism and self-exaltation while they piously mouthed a principle of selflessness and humble sacrifice. Others pervert the God-given instinct to love to the most degraded sensual ends. Of course, those I see are presumably not responsible, but one wonders. What is happening to the moral backbone of the human

race? In moments of depression, the picture can look quite helpless.

He finishes his drink.

GAXTON. But you haven't finished your drink.

JERRY stares at the glass, licks his lips, then downs its contents. GAXTON is smiling down at him, his eyes steady, calculating.

GAXTON. But I'm not permitting you a word. Forgive me, MR. TROOP.

He gazes at JERRY solicitously, as though inviting him to speak. JERRY, befuddled by the liquor, casts about for something to say.

JERRY. (Suddenly.) No point to beating around the bush.

He stops and swallows, shaking his head to drive the mists from his brain.

JERRY. I love IRENE. Possibly you do, too. But I think she loves me—know it, in fact.

GAXTON. (Agreeably.) Yes?

JERRY. Decent thing . . . your consent to a divorce.

His hand rubs his eyes. With an effort, he straightens.

GAXTON. Perhaps you're right. I've looked on divorce as a confession of weakness. Up to now, that is. I admit it seems to have its place.

JERRY nods, a shade too vigorously.

GAXTON. There are other ways of handling a situation of this sort, though.

JERRY looks up, making a valiant effort to follow GAXTON's purring voice.

GAXTON. In fact, in this instance I think divorce will be unnecessary.

He places his glass on the table and takes out a cigarette case, proffering it to JERRY.

GAXTON. Smoke?

JERRY shakes his head. GAXTON selects one, lights it, and exhales the smoke appreciatively. It requires an effort on JERRY's part to keep his head from drooping.

GAXTON. Where was I? Oh yes . . . It seems to me, MR. TROOP, that when men of your caliber and mine, and a woman like IRENE, become involved in something so unfortunate as this, we should cast about for a solution not quite so obvious as divorce. I have been searching my mind for that solution, MR. TROOP. Love you?

JERRY. I . . . I'm afraid I don't understand.

GAXTON. For one moment I thought I had found it. It's obvious that a mere legal separation, while mechanically logical, is far too inadequate for anything so emotionally splendid as love. Love is conceived in glory. It seemed

to me it should die in glory. Do you follow me, MR. TROOP?

JERRY is staring at him, blear-eyed.

GAXTON. But there is an inevitable balance to life, MR. TROOP. Compensation, Emerson called it. Destiny holds the scales and as we pour the weight of our lives on the one pan, we receive our measure of reward and punishment on the other. Thus, IRENE, who has given so little to life in terms of either good or evil, tosses the pitiful remnant of herself upon the scale. Destiny strikes the balance and— He stops.

JERRY. And—?

GAXTON. (Quietly.) IRENE died this afternoon. JERRY, motionless, is staring at him. GAXTON draws deeply on his cigarette. Suddenly, JERRY's head sinks forward. GAXTON surveys him for some seconds.

GAXTON. (As to himself.) It was such a pitiful thing she had to suffer.

JERRY raises his head slowly. His eyes, heavy-lidded, are on GAXTON.

JERRY. (Dully.) Of what did she die?

GAXTON. (Evenly.) Does it matter?

JERRY is breathing heavily.

JERRY. You . . . murdered her!

GAXTON. Murder? What is . . . murder, MR. TROOP? IRENE died, that is all.

JERRY springs to his feet.

JERRY. You *murdered* her!

GAXTON. We are all instruments of Destiny. She was unfaithful to me—her husband. She would have been equally unfaithful to you. We are both better free of her, MR. TROOP.

He rises, picks up the glasses and goes to the liquor cabinet.

GAXTON. Let us drink to her death.

He is filling the glasses. He returns to JERRY and offers him a glass. JERRY takes it mechanically, his horror-stricken eyes on GAXTON.

GAXTON. Let us drink to all faithlessness.

He raises his glass.

GAXTON. To IRENE. May she be less bored in Heaven than she was on earth.

JERRY is motionless.

GAXTON. You do not care to drink that toast? Then let us drink to another. To your death, MR. TROOP.

He drains his glass. JERRY swallows, his eyes still on GAXTON.

JERRY. (With difficulty.) Where is she? Where's IRENE?

GAXTON. (Lightly.) You don't seem to understand, MR. TROOP. She is dead . . . and you

are going to die. You're dying now.

The words fade into a dry laugh.

GAXTON. Yes . . . I killed IRENE. She died painlessly . . . just as you will die. Up to the final moment she had no knowledge of what was happening to her. I couldn't bring myself to tell her. Death comes hard, even to the bored. I pitied her and didn't tell her that every sip she took brought her closer and closer to whatever happiness eternity might hold for her. I loved IRENE, you see.

JERRY. (Suddenly.) She *hated* you!

GAXTON. On the contrary . . . she loved me. And had I let her go to you, she would soon have come back to me.

JERRY. Then why did you kill her, you crazy fool!

GAXTON. Who knows? Perhaps she angered me. She could, you know. She might only have laughed . . . or perhaps she turned away impatiently. It might have been one of a hundred things. The mind is treacherous. I only remember that I watched her as she drank . . . all unsuspecting. And then . . . a little later . . . she died.

JERRY is breathing heavily through parted lips. The full impact of GAXTON's words hits him. He sways slightly and brushes his hand across his eyes. He shakes his head again, the mists are closing in. Suddenly he becomes aware of the glass of liquor in his hand. He stares at it dumbly, then flings it from him. GAXTON smiles, his eyes surveying JERRY calmly. JERRY's hand clutches at his collar. He gasps for breath. Through the fog he sees GAXTON.

42. Shot of GAXTON's eyes, penetrating, mocking . . .
43. With a sharp cry, half scream, JERRY reels toward GAXTON. His hands are like claws, the fingers clenching and unclenching. GAXTON does not move. JERRY stops suddenly, his hand

again brushes across his eyes, clutches at his collar . . . He spins and falls to the floor at GAXTON's feet . . .

44. The CORONER is bending over JERRY's body. GAXTON is standing by the fireplace, staring into the fire. The CORONER rises.

CORONER. You say he started to speak and then tumbled over?

GAXTON. Yes, I saw that he was dead and, under the circumstances, I thought it best to call you.

GAXTON puffs on his cigarette. A figure appears in the doorway.

CORONER. I see. Who is this?

GAXTON. Oh . . . my wife. IRENE, this is DOCTOR RANDOLPH. A most unfortunate thing has happened. JERRY TROOP is dead.

IRENE comes forward, her eyes wide. She gasps at sight of JERRY, then turns her eyes on GAXTON. He is surveying her coldly, his jaw hard. Her hand goes to her throat.

CORONER. Yes . . . Heart attack.

He turns and picks up his overcoat.

CORONER. I'll have the body removed immediately.

IRENE is held by GAXTON's compelling eyes. She is gripped by a nameless terror.

The CORONER is on his way to the door.

GAXTON. DOCTOR RANDOLPH . . .

THE CORONER turns. GAXTON nods to JERRY.

GAXTON. You don't think he could have—

CORONER. Suicide?

He shakes his head.

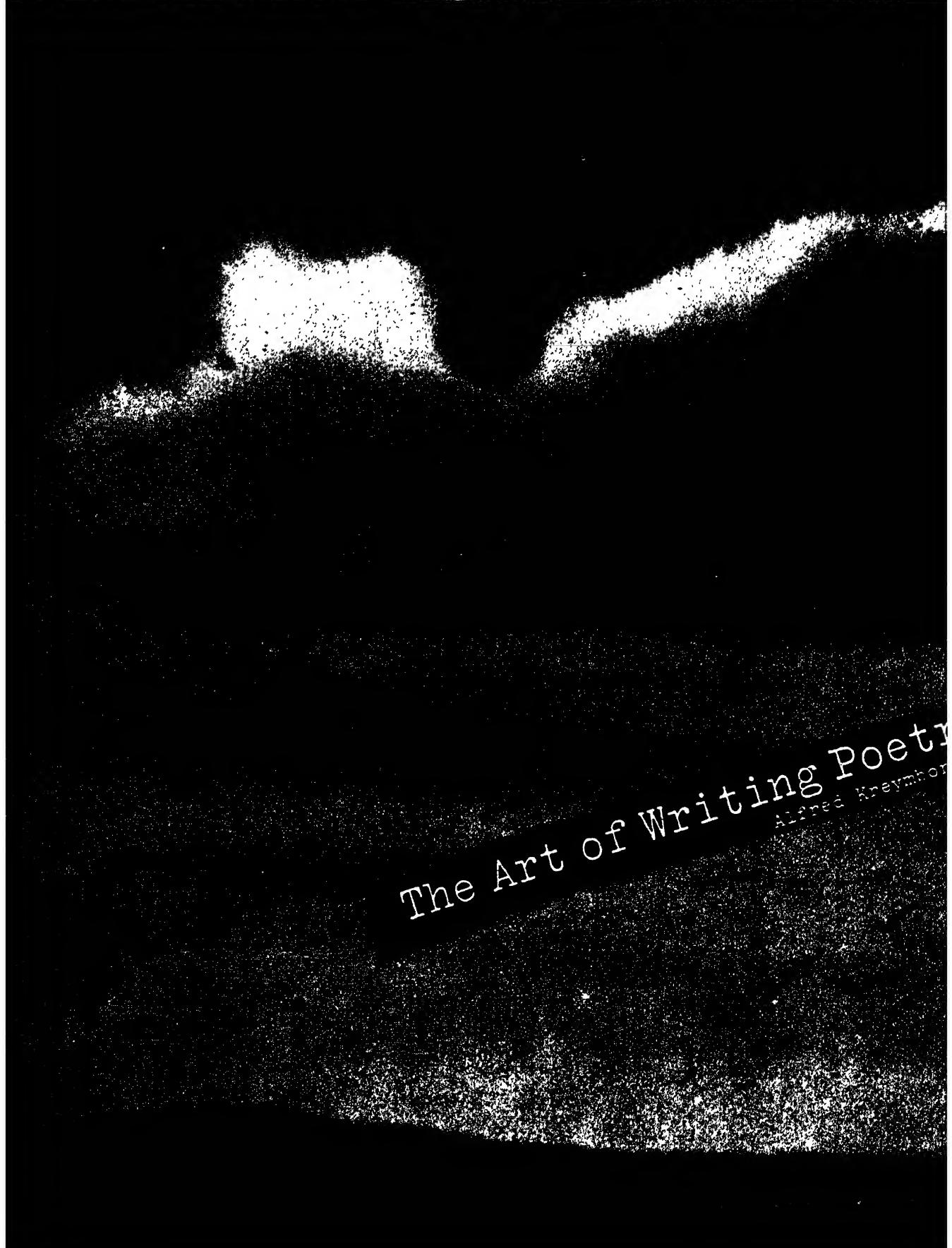
GAXTON. I thought perhaps—poison, you know . . .

CORONER. Not a chance. I hate to say it but he's shot so full of alcohol, you couldn't kill him with formaldehyde.

He exits . . .

FADEOUT



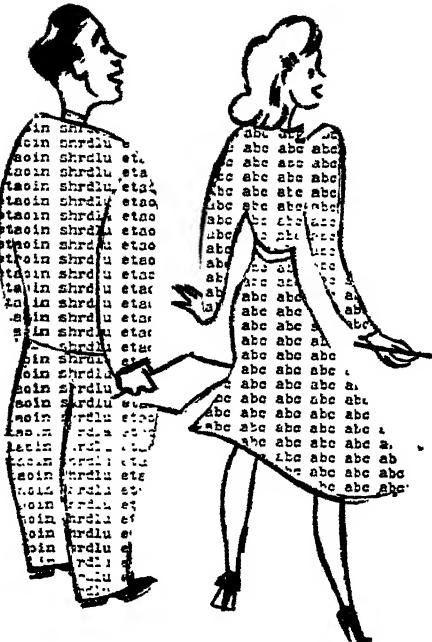


The Art of Writing Poetry

Alfred Kreymer

The Art of Writing Poetry

Alfred Kreymborg



President of *The Poetry Society of America*

Alfred Kreymborg is universally known as a pioneer in modern American poetry, drama and criticism, and as a vital and inspiring force in the growth of American culture. He is the author of ten books of poetry, four books of plays, four books of prose, and has edited several anthologies of poetry.



THE art of poetry, easy though it may seem in the reading or reading aloud, is the most difficult of the literary arts for any man to master, and the most difficult for a student to learn or a teacher to teach. At the outset of an essay with so bold a caption, one must declare that either way is impossible unless the student is a poet in embryo and the teacher a poet himself, by nature and experience, or a critic with the creative ability of drawing out of others what he cannot himself perform. In a relation as intimate and delicate as that which arises between any youth and the older being he entrusts with his future guidance, the would-be teacher should receive and pass the first examination, not alone to his own satisfaction but to that of the would-be poet. At this moment I can think of nothing more haunting and devastating than the Shavian dictum in *Man And Superman*: "He who can, does; he who cannot, teaches." The implication is that the born artist will develop from within, and without any aid from without, and that the teacher had better hang up his shingle elsewhere.

Meanwhile, there is often a certain middle ground on which the young poet and so-called teacher may confer, and this arises from the need which arises in turn from the loneliness or separation many a young being feels soon after the birth of his (to him) unique creative power. The arrival of any young artist has rarely been hailed in any age or society, however mature or artistic in the main, and the rise of a corresponding loneliness is due to the self-questioning

and doubt that faces the sensitive spirit in privacy, along with the need to communicate his first steps to his elders or fellows. As a rule his elders are busy with their own affairs or have lost touch with their own youth and are therefore out of sympathy with this embryo. As to his fellows, they for the most part are not alone busy with their affairs or future, but have a tendency to deride what is unlike themselves, and even to laugh at their sullen comrade and to call him "queer."

Now, there is nothing queer about the youthful poet and the poetic course ahead; it is his surroundings that are queer, or the reception or non-reception he receives from his community, or lack of community. Few if any of his neighbors, or members of his own family, can see what he is, and failing to see that, help him to develop. He is thrust back upon his own resources, still in a formative process, and often loses ultimate form through a lack of intimate nurture and harvest. The very sensibilities to which he was born threaten to turn upon themselves and render impotent that which was so creative in the dawn, and to turn the healing night into a sickly nightmare. This is, of course, the youthful experience of many of our greatest poets, foreign or native, and it needs to be added that many of these, far from being destroyed by inner conflicts, found and raised a self-reliance that could live on stones and still grow strong. But most of these great poets, as the records, diaries and actual poems reveal, were not averse to a

little warmth and understanding and embraced the slightest sign that answered such needs in human form.

Given, therefore, the ideal combination of a younger and an older man who do not expect perfection in each other and who do not demand immediate results or turnovers after each of their friendly meetings, and it is possible to face our problem in a realistic vein and to bring it down to such common denominators as two chairs and a table in a quiet room. What is this paper the youth has handed to his companion? Is it a poem, nearly a poem, or no poem at all? How does the older man know to which of these three classes the paper belongs? How much does his own personality rely on instinct, so instantaneous in its action, and how much on the cooler, slower, more logical steps of reason? Answering the last question first, I should say from my own experience, that he relies on instinct first and gives immediate vent to his feeling about the poem by saying, This is a poem! And I can think of no higher praise for any poet than the direct little statement, This is a poem.

But suppose the poet is a humble fellow, or still feels some doubt concerning the work in hand, and attacks his friend with the question, Why do you call this a poem? The friend is reduced from heavenly impulse to the pedestrian pace of supporting his belief with reason, or of saying something disorderly in an orderly way. He knows there is no definition of poetry, even among the master poets or critics, that has ever been completely inclusive, much though he has enjoyed the thrill of reading these definitions, whether direct and logical, or inspired and rhetorical.

Best of all in this realm, as in any other, are Shakespeare's magic lines:

The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to
heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothings
A local habitation and a name.

These few lines, amazing in their range and overtones, have the further value of actually describing the process through which great verse is composed, and prove once again that Shakespeare was not alone the world's greatest poet, but its greatest psychologist. And it is a finer analysis of the man's own genius, in an autobiographical moment, than the hosts of books on the Bard by subsequent critics.

In the same emotional field there is the delightful revelation of Emily Dickinson in one of her letters:

If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry. If I feel physically as if the top of my head were taken off,

I know that is poetry. These are the only ways I know it. Is there any other way?

The remarkable word in this passage is the word, "physically," and there is scarcely another poet who has placed so much emphasis on the part the body plays in the greater artistic adventures. From this it may be deduced that the man or woman who writes from the mind alone and appeals to the mind alone is not a full-statured artist.

In the purely intellectual field, regarding definitions, we have received from the imaginative Coleridge—a critic of the first order—this haunting analogy between poetry and prose, or for that matter, between poetry and mere verse:

I wish our clever young poets would remember my homely definitions of prose and poetry; that is, *prose*: words in their best order; *poetry*: the best words in the best order.

In our own time, and still turning to poets themselves for the best definitions, we may consult the Yankee rivals, Edwin Arlington Robinson and Robert Frost. The author of *Tristram*, who rarely expressed himself outside of his poetry, covers wide territory in the adjectives, "undefinable" and "unmistakable."

It seems to me that poetry has two outstanding characteristics. One is that it is, after all, undefinable. The other is that it is eventually unmistakable.

Frost, in his warmer fashion, says virtually the same thing:

It is absurd to think that the only way to tell if a poem is lasting is to wait and see if it lasts. The right reader of a good poem can tell the moment it strikes him that he has taken an immortal wound—that he will never get over it. . . . The proof of a poem is not that we have never forgotten it, but that we know at sight we never could forget it.

The most frequently quoted and most popular of all definitions is Wordsworth's—

Poetry is the imaginative expression of strong feeling, usually rhythmical . . . the spontaneous overflow of powerful feelings recollected in tranquillity.

In the course of my own experience in editing pioneer magazines my conclusions were the same as Robert Frost's, and I had the honor of reading and accepting many a manuscript poem which has since grown famous. To mention but a few—Vachel Lindsay's *Daniel Jazz*, Amy Lowell's *Lilacs*, Wallace Stevens' *Peter Quince At The Clavier*, most of the earlier poems of Marianne Moore and William Carlos Williams, T. S. Eliot's *Portrait Of A Lady*, and portions of Hart Crane's *The Bridge*. Outside of the names of Lindsay and Amy Lowell, the other names were new to me and to most other readers. And that old slogan,

This poem is good, was sufficient to drive the editor after the printer, and without any need for saying why or wherefore. From this experience and from the additional reading of the classics as well, and from seeing how infinitely varied each poem and poet was. I could never arrive at any clear or conclusive definition of poetry and feared, on the whole, that even the best definition might unwittingly exclude some poet worthy of the name. My own feeling was that a definition of poetry is inherent in any good poem and that we had better accept the poem and stop right there.

There is another type of reading to which I could never subscribe: the type which rejects a poem because of its subject matter. It would be sorry indeed if the relation between our student and teacher were affected by boldness on the one hand or squeamishness on the other. There are, of course, greater and lesser degrees of subject matter, but the prime consideration on the teacher's part is to find out how well the student has handled his material, and whether the poem has been finished or needs further labor.

It may be, for example, that our student has an original cast of mind and that our teacher, steeped in the traditions of poetry, cannot fathom the new manuscript. In such an event, if the poem is good, the teacher, and not the student, has something to learn and should be grateful for his own development. In the earlier days of our national renaissance in poetry (circa 1912-1916), too much stress was laid on being original and a great deal of eccentricity masqueraded as originality. But the pioneers were romantics who arose at a time when the average American poem was absolutely lifeless or pallidly echoed traditions that were not echoes in the first place, but had an intrinsic vitality, thanks to the poet or poets who originated such traditions. The period before the renaissance, going back as far as Whitman and Emily Dickinson, the last originals of the nineteenth century, was hide-bound with rules and regulations. How refreshing it was to encounter Claude Debussy's profound observation: "Rules are not made *for* works of art, but *by* them."

Any artist worthy of the name, no matter how youthful or old, has certain standards by which he can measure his labors after the first labors are over and the self-critic works where the artist worked before. Such standards are never fixed but flexible, for even in his love of the classics, the taste of a man must grow, or cut away those affections which are outworn or no longer useful, and add those affections some new adventure, even into the past, affords. It is obvious that no real artist is ever quite through with the past, any more than he is with the present or future.

The question of tradition and originality leads

naturally into the question of old verse forms and new verse forms and to that cloudy host of critics for whom anything out of the ordinary is unsympathetic. The unfairness of critics to anything new is proverbial and in their determination to set up the old against the new and sit in judgment behind the old, one wonders whether they are the proper champions of the old. In the early days of our renaissance, the emergence of free verse was treated with scorn and vituperation and gave evidence not of judgment but of prejudice. The term, free verse, was in itself a misnomer, for what the young radicals searched for and often succeeded in producing were free forms. In short, they had as great a concern with perfection as the man who wrote another sonnet and who succeeded in saying something new in that classic form. "The best words in the best order" did not necessarily mean that a man had to rhyme or write metrically. And no man was less a slave to academic formulas than Coleridge himself.

What the young radicals rebelled against was the state to which poetry had been reduced in their time. It was for the most part an imitation of what had once been original, a use of syllabic order and syllabic formation whose language was neither fresh nor vital, and set forth an experience, emotion or thought which had no blood in its veins and no person in its body. The traditional verse of the period was stereotyped and stuffy and had long been divorced from life and the outside world, or even from life and the inside world. The average verse was frightfully proper and received proper burial, at so much a line, in our proper magazines, there to turn into dust along with the paper on which it was issued.

The student and teacher would do well to avoid the competitive phases of a manuscript or even the business of "getting on" in the poetry world. The sheer purity of a work of art, however small in physical stature, has an intrinsic value that is incomputable. After the older man has declared that a poem is good it is natural for the younger to ask, how good, or to wonder about comparisons with his forebears or contemporaries, or whether like the immortals or like the best poets of his own time he has used the best words in the best order. It is wisest at this point to confine oneself to the technical aspects of the manuscript, still without losing sight of the poem as a whole, and the fact that each phrase and syllable is part of that whole, and likewise each sentence and stanza. If there is a single phrase or line that is out of order with the general order, that has some rhythmic or metrical blemish, or loses the general tone or harmony of the rest of the composition through a sudden lapse in language, thereby dragging the emotion or thought out of focus, the poet is in for a session of tireless revisions. This deliberate process must succeed in giving the weak

line the same fire and strength as the rest of the poem, conceived and composed, let us say, in a continuous key of inspiration.

This word "inspiration" is a dangerous word to bring into any discussion of poetry. It presupposes the question, How did you come to write this poem? Such a question cannot be aimed at the masters, since they are happily dead, and, like as not, if you questioned some living master he would shrug his shoulders, or remember some phase of the experience which had little or nothing to do with the composition, or to recall that there was "method in his madness" one time and no method the next. The "frenzy" to which Shakespeare referred in his famous passage may give the impression that the Bard was in a continuous state of fire in the throes of an inspiration that led to composition and communication. For the reader of the composition this matter of communication is the only phase in which he can join. It is therefore the problem of communication in which the artist is involved at the last, before his labors are truly finished.

As a practical man of the theater, Shakespeare knew this problem and faced it profoundly and squarely in his laboratory. It takes more than one person in a single author to compose a composition: the person he is and the person he is not, or the ideal reader he has in mind somewhere. Poetry is infinitely more than a matter of self-expression. It is objective as well as subjective. The most difficult side of any writing is to make the subjective objective. When Thomas Carlyle heard Coleridge muttering, "Subjectivity, Objectivity," he must have found the poet in the throes of a new composition!

Regarding the latest work of his young friend, the teacher stands in the position of the communicant and woe betide him if he is not sufficiently receptive at the time. For his is the responsibility of examining himself as well as the manuscript, himself a separate person from the author, with a different set of sensibilities and reflexes. He must certainly have imagination in reading the poem, and a memory for all he has read before in case the poem errs on the side of blind or careless imitation. Or, at the other extreme, in an effort to avoid imitation, of seeking originality at all costs, including the cost of the eccentric, or of losing all touch with common humanity.

The dread of being vulgar is natural among young artists and often leads them into the pitfalls of obscurity. The obscure may not be as dreadful as the obvious providing the obscurity is susceptible of some clarification after the many readings any good poem deserves. But if such a process discover that the obscure poet was merely an obvious poet in disguise and tried to startle the world through personal vanity or snobbery, the world will have no more of him.

John Milton once declared that a poem should be simple, clear, and passionate. On the other hand, T. S. Eliot once referred to the author of *Paradise Lost* as "that old Chinese wall." But the poet's unusually long sentences, seemingly involved as well, can be subjected to an exercise in syntax and be found completely clear and orderly in their fundamental structure. And I for one would like to feel more passion and less restraint in American poetry except where that restraint is necessary to the absolute balance of the language and form of a poem. In this respect, as the so-called moderns have discovered, under-statement is quite as powerful an instrument as forthright passion. Nothing can be more disastrous than a determination on the part of an author to keep every line charged with the highest intensity, especially in a long poem or narrative. A poem which has depth and breadth as well as height is more natural to man and his breathing and richer in orchestration than a poem in one continuously energetic drive or dimension. There must be an occasional let-down somewhere or the reader grows exhausted and has to drop out of the race.

A great deal has been said by critics against the use of a colloquial phrase in a poem, for example, whose general tone is exalted. I have always found such phrases, when rightly used, to be a happy return to the familiar at a moment when common ground had to be recalled lest author and reader lose all further contact. The French poet (I believe it was Paul Valéry) who declared that a poem should be a successful combination of the original and the colloquial knew the Greek poets and dramatists who never lost touch with their people. In our own poetry there is no finer wedding of the original and the colloquial, or the familiar with the unfamiliar, than in Carl Sandburg, although the Chicago poet has sometimes exaggerated the relation. It is all a matter of taste and balance in the last analysis. If one can say about a poem that this is a poem that could not have been written in any other way it is assuredly a good poem and worthy of remembrance.

The question as to whether a new poem is actually new or not troubles most youthful authors and is probably overstressed in their effort to "make good." To this the teacher might answer that the question of novelty may apply to established as well as to free forms; that the sonnet has been handled differently by Petrarch, Shakespeare and Gerard Hopkins, the ballad or ballade by Villon, Swinburne and Edna St. Vincent Millay, and the dramatic monologue by Browning and E. A. Robinson. Where there is a new personality the old forms are always new. And there is nothing unusual in the would-be poet who dashes into free verse and divides his prosaic lines and drops all rhyming with a view of becoming dif-

ferent. One does not, in any event, set out with the determination of doing something different from one's fellows. Poetry was never born nor made that way. The only concern of the poet in the throes of creation is the poem itself. He should let someone else tell him that he is new and confine himself to art and not to speculation. The recurring danger is, of course, that the poet will be saying something that has been many times before and of handling themes that have been handled before. To this Goethe had a fairly wise answer when he told a youthful poet not to worry about new themes while the old were still unfinished.

There comes, finally, the problem of sending the poem beyond the room where the poet and teacher confer: in short, to a larger audience. And here we have the old crass story of trying to find a market for goods that have but a small market at any time in a purely or impurely commercial society. But the question persists, after you have told a poet he has written a poem: "Now where do I send it?" It is unfortunate that such questions arise between two people who have had such a good time and will doubtless have many another. So what can one tell the student who happens to be a human being and has lived up to his mentor's warning that he must communicate something? There is no delight for a lonely and sensitive individual in being rejected by his mercenary elders, but that is precisely the danger in approaching commercial magazines. Even when the editor is fond of poetry (and he is rarely more than that), he is, being a gentleman, quite restrained in his tastes, and is decidedly uncomfortable in the presence of an original manuscript. What he accepts as a rule are those little darlings which can give no offense to his readers and are just small enough to fill a little space at the bottom of a page somewhere. It is amazing how many of these little darlings look or sound like one another and how much they resemble anonymous rubber stamps. But the magazine in question has a large circulation and would like to enlarge that circulation and keep up with its competitors. And so the young poet, and even the veteran poet, receives another rejection slip.

Happily, and oddly enough in America, there are quite a few magazines which devote all their pages to poetry, or at least to verse. But here again we have rubber stamps or run into coteries. The *Poetry Magazine* of Chicago, with its long and valiant record, is still the one periodical which does its job conscientiously and pays for accepted manuscripts. But I am afraid it has fallen away from the adventurous tastes and standards of Harriet Monroe and Alice Corbin, its original editors. The coterie magazines are good for the coteries and bad for everyone else and have an air of exclusiveness too snobbish for genuine art.

Having been rejected by the marketplace and by *Poetry Magazine* and by the exclusive sets, and having learned further that most of the little magazines are little indeed and likewise adhere to rubber stamps, where is the youthful poet to turn? It is a question each young man will have to answer for himself. If he is a poet, he will undoubtedly surmount his worldly trials in the high manner of his forebears and make of his life an existence in which he can labor. The extent to which he can labor freely will be determined by his health, on the one hand, and by economics on the other. Poetry demands more labor than any of the other literary arts and art is a jealous mistress who accepts no excuses in her service. Compromise once and you are banished forever from her embraces. There are plenty of ways of earning a livelihood without using art as a prostitute or a treadmill. No man is lower in the economic scale than the poet, and no man higher in the spiritual. And I am willing to wager that no man touches happiness as often as the genuine poet does. He has often been called a bird and is truly one.

I have said nothing in detail about the possible handling of this or that verse form since these are technical matters an excellent textbook, or even a dry textbook, can answer to some degree. A genuine poet will know at the outset, or learn more and more, that he has to rely on himself, no matter what form his verse may take, and to give his hand to the hand of experience. There is much he can learn of the masters but more he can learn of himself.

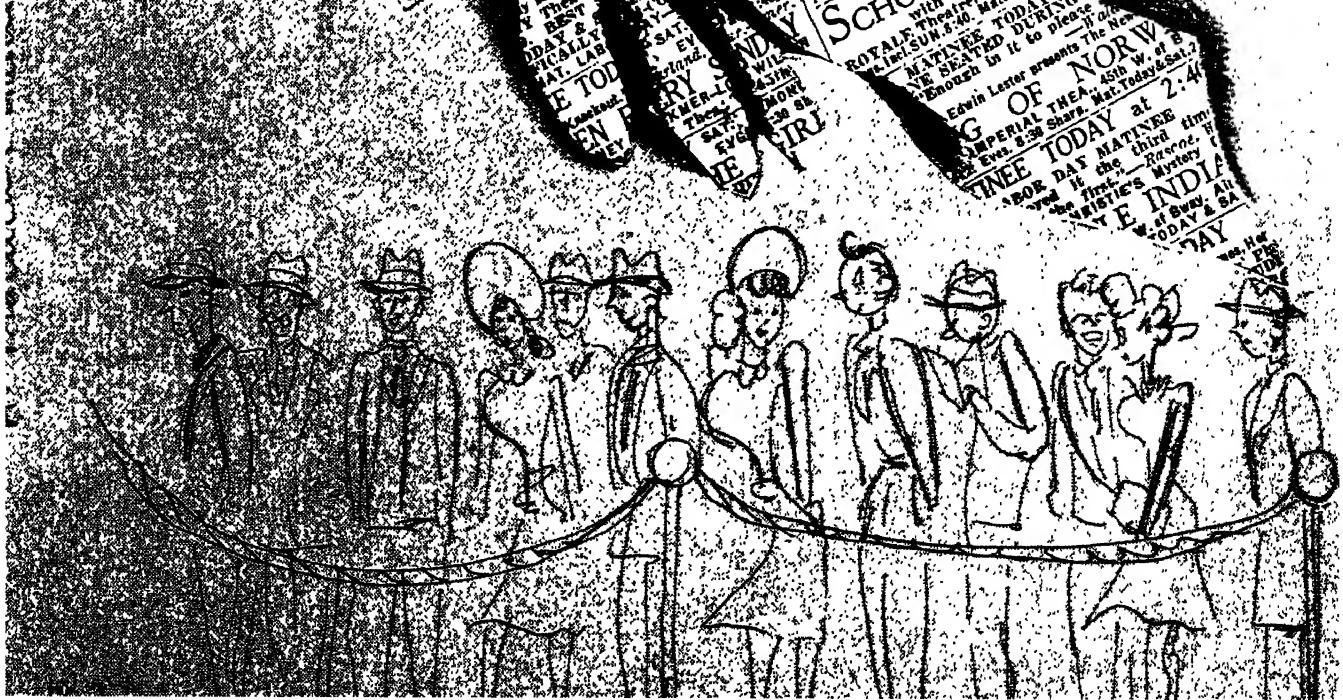
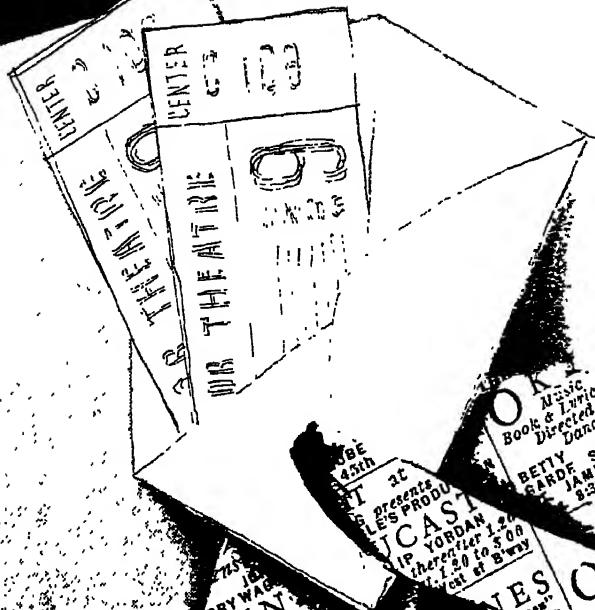
RECOMMENDED READING LIST

- The Theory of Poetry*, Lascelles Abercrombie.
- The American Rhythm*, Mary Austin.
- A Study in English Metrics*, Adelaide Crapsey.
- The English Sonnet*, T. W. H. Crossland.
- The Enjoyment of Poetry*, Max Eastman.
- The Sacred Wood*, T. S. Eliot.
- The Kinds of Poetry*, John Erskine.
- The American Scholar*, Ralph Waldo Emerson
- On English Poetry*, Robert Graves.
- An Introduction to Poetry*, Jay B. Hubbell and John O. Beatty.
- Our Singing Strength*, Alfred Kreymborg.
- Science of English Verse*, Sidney Lanier.
- Tendencies in Modern American Poetry*, Amy Lowell.
- Convention and Revolt in Poetry*, John Livingston Lowes.
- Sonnet—Today and Yesterday*, David Morton.
- The Essentials of Poetry*, William Allan Neilson.
- The Poetic Principle*, Edgar Allan Poe.
- The Philosophy of Composition*, Edgar Allan Poe.
- Poetic Origins and the Ballad*, Louise Pound.
- A Defense of Poetry*, Percy Bysshe Shelley.

Writing for The Theatre

Reflections of an Authors' Agent

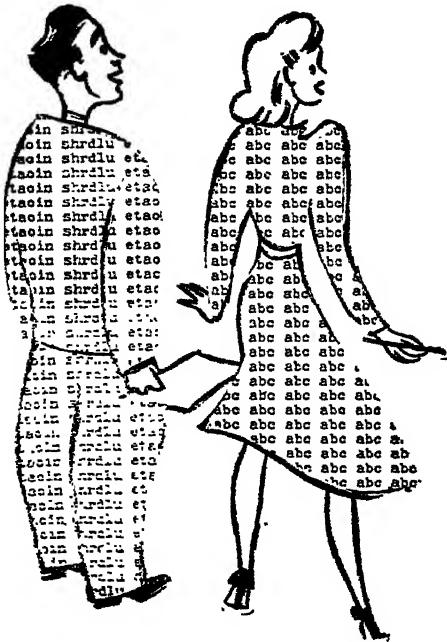
Claire Leonard



Writing for The Theatre

Reflections of an Authors' Agent

Claire Leonard



The Play Market in the Theater

So many phases enter into the producer's choice of a play, that only dream-children, from the most austere manager down, can survive in this engaging "business" of imagery, paradoxically mounted on a practical realistic foundation. The tantalizing question, "What kind of a play is wanted?" evokes the tantalizing answer, "A good play,"—which merely means, "I like it." As simple and personal as that. The basis for judging the acceptability of a play seems to be: Does it stimulate to immediate option? If so, the procedure of engaging a cast, director, designer, etc., is well on the way before the signatures on the production contracts are quite dry. Of course there are cases where a certain play can become a fixation: the owner refuses to give up the script, and option payments go on and on and on, stopped only by the maximum limitation set by the Dramatists' Guild.

In spite of the variations of personal taste in the choice of a play, we still circumscribe the author's imagination by a wall of limitations against the invasion of his impractical flights. We urge him to be aware of the timeliness of his play; about the cost of production; to steer clear of fantasy, propaganda, controversial themes, period plays, etc.; poetic plays, of course, are out. But along come lavish productions, period plays, and even controversial plays sneak up on Broadway and capture the box office! So, "alas, who knows?"

Claire Leonard worked for two years with the Provincetown Players; followed immediately with four years with the Theatre Guild; six years with the Group Theatre from its inception. Since then she has been devoting herself to discovering and representing new playwrights. Her latest discovery is Philip Yordan, whose "Anna Lucasta" is now one of Broadway's successes.



The Play Agent

The theater being a collaborative art, how does the agent, functioning on the fringe of an artistic profession, fit into this collaboration? When discovering and introducing new authors, it may be something like this:

- a. Agent as "barometer."
- b. Agent as first critic.
- c. Relation of agent to producer and/or backer.
- d. Assistance and guidance: market conditions, revisions, etc.
- e. Agent as "pirate" (the menace).

Like the producer, when an agent receives a script that is compelling enough to stimulate him to action, nothing, not even numerous rejections, can stop him. For me, the author must first have a literary spark, and a familiarity with the requirements of the theater. After that, my judgment derives from an intuitive evaluation of the work, relying completely on my own responses.

The agent evaluates plays against the current marketable product and preferences of the Managers, and serves as critic of the author's early efforts, directing him to an awareness of existing market conditions—at best, a precarious conjecture.

He must know the personal tastes of the producer, which often assumes a wide guessing range. The agent must also have a practical business sense.

The invasion of outside commercial backing places

a new responsibility upon the agent in entrusting the author's work to inexperienced producers new to the industry.

The agents' returns are based on his ability to gauge the author's promise and development, and he can assist in directing the playwright's talent to its highest expression. He must seek out the best channels for the production of his plays. (The real gratification of discovering superior writers has its personal compensation, not always computed in terms of dollars and cents.)

"Pirating" is a deplorable malady,—the practice of appropriating authors and benefits derived from the labor of the more ingenious and trusting fellow agents. This is an inexcusable menace, countenanced by some authors, unfortunately, that stamps the integrity of all, by the malpractice of the few unscrupulous agents and authors. Because of the close, almost clannish, relationship that exists in the theater, these tactics are not always exposed. But a Board like the American Arbitration Association should be set up by the Society of Authors' Agents, and the Dramatists' Guild to deal with unethical practice in a field where one looks for sensitivity and mutual trust in personal relationships.

For the most, the authors' agent is really an impressionable "sucker," who is won not only by the author's gift, and that certain disarming way writers have, but who actually becomes obsessed by the delusion with each new play, that this is going to be "it." And he sets off in high glee. The script goes out, comes back; goes out again, and comes back again,—and with it "all the hopes of future years." With each returning the enthusiasm goes pale and paler. . . . At which point, instead of joining the Army, Navy, WACS or WAVES, the author miraculously emerges from his or her depression, takes the typewriter out of hock again and starts pounding, with greater alacrity, the "best thing to reach Broadway!" And the agent believes again, and rallies again. . . . Because, after all, one little telephone call may be the remote-control signal to ring up a curtain any day, any time, *anywhere*.

Can An Agent Sell a Play?

I would say No. For me, selling ability implies judgment and *infinite* patience. The approach to each play is always with the eager, optimistic gleam of hope. Given a fair and leisurely reading, a play either hits you or it doesn't. The impact is usually instantaneous, and when a play captures the reader, nor time nor money is spared in nursing it into production, come hell-or-what-and-insurmountable-obstacles. The producer drives through them all, even defers the inevitable resultant nervous breakdown

until after the Opening, for that sojourn in Florida. No amount of cajoling, friendship with the Manager, inside tips,—but nothing—can direct, or stimulate personal tastes, except the script itself. The duties and problems for an agent come before and after the option is taken.

Only rarely is a play submitted, an option taken, and put into production,—just like that. The custom seems to be, even after a script is acceptable, to pass it on from backer to backer and to various people who operate obscurely around the theater, for opinion, collaboration, etc.; huddles on rewrites ensue—interminable sessions—until the author writes himself back into his original version, sometimes until all trace of his story is lost. . . . After which the play is handed back: for want of an unattainable actor. When a picture star is sought—another hazard—much two-way expensive long-distance telephoning often reveals a prohibitive clause in a picture contract. Innumerable, seemingly senseless obstacles, that are normal in the theater, emerge to impede a production.

And all this excitement pending a production, accomplishes no more than the little items in the stage news columns of the daily papers.

So the agent accepts again his little "sensation" once more returned,—now vaguely recognizable. And for a while, perhaps forever, everything goes dead. This time the author tries to recuperate from it all by spending the remains of his last option check; or winds up his army leave (granted for the occasion of a production), in Sardi's, and goes back to sober training at camp. And the agent is left to coddle his dismay.

But one's hopes in the theater are unbelievably flexible! and discouragement is quickly dispelled by some new horizon. After all, decisions in the theater are seldom final—until after the Opening. And even then . . . ?

So in this business of agency, the experiences one encounters are sometimes harrowing, but always stimulating. The spirit of pioneering, of discovering new writers, has its attendant fascination. (I believe I am the only agent who represents undiscovered and previously unproduced playwrights, *exclusively*—a self-inflicted choice and challenge.) But to restore my equilibrium from time to time, I turn to a little inscription in my copy of "Johnny Johnson":

"For Claire—who still remains unseasick on the
stormy waves of theatrical art.
—Paul Green"

Playreading

Perhaps the most important function in the theater is that of playreading.

From the closest perception of the soul to the

farthest reaches of the imagination, the playwright telescopes time and space with his own magic and betrays us into believing the unreality of his artificial world. Only the playwright can hold time still and recreate life for our brief acceptance, perhaps enduring remembrance.

Playreading is an instinctive gift. The reader must be endowed with an imagination that sometimes transcends the author's. He must also know the language of the theater in all its forms, to enable him to crystallize the imagery into a mental visualization of an unfolding play, with the aid only of the written word. It is the playreader who has the first responsibility of discovering a play's infinite possibilities. He must also possess a sensitivity that enters into judging the moving quality and impulse of the play; to detect the note that strikes the universal chord in a vast potential audience. Fortunately there are a few reputable managers who devote time and exceeding patience and trouble to see for themselves what the writers are creating for them. Their authoritative judgment, even rejections, can at least be respected.

But too often this vital responsibility of judging a script is entrusted to someone who has little or no imaginative range. The author's labor is subjected to a hasty examination by busy telephone operators, secretaries; actors who unconsciously gauge a work merely as a vehicle; recent college graduates; somebody's relative, inexperienced playwrights, etc., etc. With all due respect to their own efficient callings, they are rarely equipped to determine the fate of an author's lifework. These casual perusals of a play are extremely unfair, for the approach to reading demands receptivity and absorption, to permit moods and impressions to capture and transport the reader. A poetic play suffers completely with such treatment. A few arresting passages cannot convey the architectural sweep of such a work. Sometimes a play has a lyric quality that may appear too fragile for our contemporary theater.

The effect produced in a receptive frame of mind can be stimulating and exciting; or it can be lost completely, since the mind cannot register clearly when preoccupied with outside distractions. As witness the following opinions on one play, "Anna Lucasta," by Philip Yordan:

A Playreader's report:

"Theme is dull, unmoving, heavy. Characters are obvious. Anna, . . . leaves me cold. Rudolph . . . is a stock character . . . I don't know what Catherine is doing in the play . . . The rest of the characters don't amount to anything, except for the second scene of the first act . . . Dialogue is dull . . . the play drags . . . Drab setting is depressing. The play is too sordid and gloomy . . . Very melodramatic ending . . . Play goes from bad to worse . . . Play is too long. A few

unnecessary characters . . . The play gave me a headache."

WHEREAS, Abram Hill, one of our most gifted playwrights himself, and Managing Director of the American Negro Theatre, wrote me last week*:

"I have just finished reading *Anna Lucasta* and had to write you immediately. I was completely *overwhelmed* by it. The emotional impact is so terrific—it's like a drug—and I'm still not out of it. I am recommending it to the Committee for their immediate consideration, and shall let you know. There is of course the question whether our Negro actors can do justice to the Polish characters, and there will have to be some minor changes, too, as well as taming down somewhat. I'm afraid it's a bit too virile in some of its expressions,—though certainly inoffensive—as the writing is all so beautifully in character. I've never been so excited about a script before, and you know I've read many. That Yordan boy has great talent and a marvelous feeling for people! I hope we can do this play right away."

Dr. Robert Klein, whose background in the theater is infinite, (having been entrusted with productions of Bernard Shaw, Somerset Maugham, Shakespeare, and noted playwrights of other countries), was greatly impressed with Yordan's talent, to which he was first introduced through "Anna Lucasta." He was responsible for bringing Yordan into New York from Chicago for another play which was produced by the Studio Theatre,—the first new American playwright produced by them. Because of certain prior rights involving "Anna Lucasta" this play could not then be done. The Hedgerow Theatre also has great praise for this play, which is on their production schedule, but held up until after the war.

So much for reactions to plays.

That First Play

There seems to be a fond tendency on the part of new authors to start off their careers with grandiloquent plays suitable for production in arenas, where a cast of sixty could speak eloquent lines and traverse the extent of stage space, cluttered with ponderous scenery, shifted by a host of expensive stagehands. This might be fine for a time when the theater becomes part of a program sponsored by the government and patronized by mass audiences. In the meantime there is still a wealth of amusing and tragic material that falls on the ears of the true playwright who is attuned to the little springs that vibrate in the lives of all who move round about us.

* At the time of this printing, "Anna Lucasta" is enjoying capacity standing-room success since its opening on August 30th. Among the critics' approval reviews, Burton Rascoe of the *New York World-Telegram* calls it the "Most important American comedy-drama in 20 years," the *New Yorker* "Certainly something you shouldn't miss," John Garland of the *Journal-American*, "The season's comedy must-see."

Another favorite pastime is that of dramatizing some remote literary or historical figure with whom our author had become enamored in his college days. Naturally this would be a period play, with expensive costumes, in unfamiliar speech out of the rhythm of our time—that would draw about 100 people each night, including a coterie of intellectuals at student rates—and with gross receipts which would just about cover the production costs of half a performance.

Still another cause for copious wails on the part of the misunderstood "precious" playwright, is the intense and secret preoccupation with an adaptation of a favorite novel that has captured his fancy—without bothering to secure the rights from the original author—forgetting that he, too, would resent infringement on his own rights.

... All of which adds up to an expensive lesson in the ethics and exercise in playwriting, in terms of wasted time and effort—to say nothing of a temporary contempt for the "heartless institution" that calls itself theater, that will not recognize "art" ... and he'll have nothing more of theater, ever—hardly ever.

By way of slight digression: An interesting approach to a poetic play might be to test its structure by superimposing the framework of the play just finished, on a musical pattern of a master composer. By studying the fluidity and interplay of a musical theme in its variations, the characters and situations of a play subjected to counterpoint treatment will heighten the impulse of direction of the action, and achieve greater emotional impact. This is merely an idea, for even faltering attempts at drama with symphonic proportions should not be discouraged. Surely there must come a cycle of great plays, too.

What Chance Has the Embryo Playwright?

For material purposes, that is, a Hollywood possibility, the chance is as rare and as good as "playing the numbers." Out of sheer luck a new author might strike a fetching idea in his first play, get a production, and wind up with a little job on the coast, be the play hit or flop. For a playwright of artistic integrity, the chances are worse, because a stray production is hardly the test of a genius. Also, the new writer competes with the mature writers who have become such proficient craftsmen, that they can doctor most of their work, into commercial hits, first, showmanship second, and artistic ventures—maybe. Playwriting today has a new connotation today: it is rather, the "business" and "profession" of writing,—rarely the art of writing for the theater.

Opportunities for the earnest playwright who can still turn his face away from the West, can be realized only by girding himself with the old theory, that truly

enduring art demands time and labor and skill, and disappointment, until . . .

Experimental and Tryout Theaters

Unfortunately there are so few little theaters where experiments could be carried on to permit the author to put his new work on its feet and "learn to walk" in the theater. Even with the few tryout theaters left, the risks are hazardous, since they can rarely afford a finished production setup. So the playwright might suffer from maltreatment of his play, however conscientious the producing outfit, and all the nuances of the play be lost completely for various reasons: brief rehearsal period, inadequate stage or casting facilities, etc., etc. There seems to be a diversity of opinion on the value of tryouts, however. Even so, the one person who is most apt to derive any benefit, is the playwright, who has at least this opportunity to see if his images can face reality within the confines of stage dimensions. The one serious danger, is the possible hurt to the author's ego, if critics are called in and they subject his efforts to the same critical appraisal as that of a finished work by a seasoned author under experienced professional handling.

So What to Do?

The creative urge has no explanation, and needs none. The new playwright emerges out of the nowhere and brings something of wonder, of freshness and sincerity, with a fervor and excitement undiluted by maturity. So here he is, and "Whither—whence?" The answer to the "Whither?" is brief and alluring: "Hollywood." The "Whence?" is potent with prophetic concern for the theater, present and future. What chance then, has the embryo playwright today? And why should he have a chance, at an investment of \$20,000 and up, per? There seems to be no promise of tomorrow, and today is short-lived.

Prize awards have been made: Rockefeller Foundation, John Golden, John Megru, Playwrights Company, Bureau of New Plays, and other prizes sometimes twice-earned. But what have we heard from those gifted, "lucky" authors? What opportunities have they had to test their later efforts? The spark may be there, but playwrights are developed, not born full-blown. Commercial industries spend millions for experiments and inventions. The theater, a very important fabulous industry, remains comparatively primitive in its development. And the theater is the only canvas on which the play can be animated with the multiple imagination of its collaborators, the director, actor, scene designer and others.

For this reason, and to avoid a possible drought in truly great theater, there is a vital need for an actively functioning Workshop for experimentation and ap-

prenticeship,—particularly in New York, the greatest theater center in the country,—now in the world. Provincetown, The Neighborhood Playhouse, the American Laboratory Theatre, have furnished sufficient proof of their influence in the past. The Pasadena Playhouse, Dallas Little Theatre, Cleveland Playhouse, the Studio Theatre, the American Negro Theatre, Blackfriars Guild, and other small enterprises are functioning in various parts of the country; the Hedgerow Theatre persisted nobly for over twenty years, with its all-round training and meticulous, studied devotion and respect for the author's meaning, and their collective interpretation. Taking only one instance of the value of experience with the physical demands of the theater, there is Clifford Odets, who has had such an excellent opportunity with the Group Theatre to co-ordinate and complement his efforts with interpretation by a permanent company. Saroyan's special gift might have attained greater artistic expression with further experimentation in form, and might have achieved delightfully important, instead of merely delightfully diverting, poetry in the theater.

An *Experimental Workshop Fund* would make an immeasurable contribution, with far-reaching influence on the theater. The money for such a project could be derived from: a negligible offering out of profits of highly successful plays; a similar offering from the fortunate authors of such plays; and voluntary contributions from producers and private sponsors who recognize the need, or desire, to participate in such a project, or to ensure their own future investments in the theater. Individual scholarships make sensational news copy, but accumulated money awards diverted to such a Fund would multiply to the collective benefits of the greater number of playwrights in such a Workshop. The City Center might serve such a venture well.

Experts could be invited to conduct and guide the new workers in the elementary problems and various phases of the physical theater. A number of studio rooms with improvised platform stages would permit the playwright rehearsal privileges,—which would afford similar opportunity to actors, new directors, etc. One large tryout hall might serve for performances of plays, thus prepared, to be exhibited to managers, and tested for audience reaction, response and criticism.

The theater should record the heartbeat of our changing world and reflect the spirit and experience of all its people: its jubilant, tragic, stumbling and courageous vitality. What of the new generation of playwrights has the interim of two decades contributed to the American scene, against the aura of Eugene O'Neill, Paul Green, Susan Glaspell, and others of that

period? Have we had anything in the theater in recent years comparable to great music in its power to move, to exalt, or linger,—not easily dissipated with the after-theater cocktail, or chocolate soda? How many of our younger playwrights have remained with the theater uninterrupted, and long enough to mature with it, since the advent of the screen? The playwrights of the past, finding expression through experimental theaters that used to flourish in their days, have mellowed with the years. They still loom like giants against the "nipped" talent of our day, whose insecure fire of genius-in-the-ascendancy has long been quenched by prewar swimming pools, and the mechanical routine of Hollywood writing chores, from which the fledgling seldom recovers.

"They (the Provincetown Players) sprang from an attempt made by a group of men and women to express something sincerely, with no regard for fame, money or power."

There is a nostalgic ring in this simple statement, and we, who remember, look back these twenty years with sentimental reminiscence. For once upon a time the theater—from the producer up and down—functioned in it for the creation and wonder in it. That was a time when the producer thought first of the play, produced it because he was impelled to do it, and risked all on his own judgment. How much of that attitude exists today?

Today, money sought from Wall Street, from Hollywood, from various weird sources, plays a major role and influence in the affairs of the contemporary theater. Investments are made shrewdly (sometimes not so shrewdly), and potentially "commercial" scripts are the order of the day. The primary question is not, Is it a great play? but How much will it cost? and Is it a movie? Even so, handsome losses have been known to filter through, and investors accept the gambling loss graciously, as a rule.

But how much Wall Street and/or other money has gone into an experiment with "a thing of beauty" for its own, and for the theater's sake?

The theater can be, perhaps is, the medium for a cultural awareness, more comprehensive and appealing to people of any class, station or age, than any other art form. Yet it founders about—neither art nor business—buffeted by theorists, critics, analysts, and the laymen audiences, as to its functions and place and purpose. A workshop in the theater could harness the surge of undiscovered dramatic writing and its attendant talents that go begging for an outlet. By encouraging and developing and directing this powerful medium, its cultural influence and significance can be as far-reaching and important as music, and painting, and—living.

Originating and Designing Greeting Cards

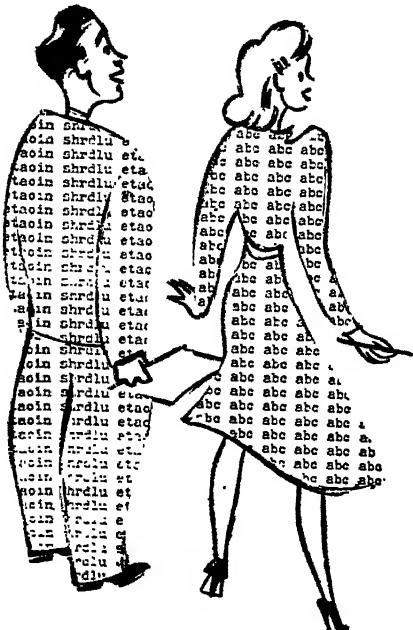
Masha Stern

In essence, a Greeting Card is
only a letter which someone
sends to someone else. But it
must be more charming, more
winning and to the point.



Originating and Designing Greeting Cards

Masha Stern



IT HAD been suggested, when I began this article, that I present a resume of the history of greeting cards. I herewith flout my advisors, for which I presume I have the wholehearted gratitude of the reader. I think that for the short space allotted here, it would be better to stick to our main purpose. To vindicate myself further: if the student has stopped by this chapter and read its title, it is only fair to tell him just what he's been told he's going to be told.

Successful verse and gag writing depends entirely on a frame of mind. By wheedling him into the proper attitude, I hope I shall be doing the reader the most service.

When you boil it down, a greeting card is only a letter that someone sends to someone else. Most of us have had so much trouble learning how to read and write that we have never really quite gotten over it. Consequently when people see their dear heartfelt sentiments in black and white, or blue and white they are overcome with shyness and it is largely to escape this responsibility, this fear of being clumsy and inadequate that they have recourse to the talents of the professional scribe. It is, to draw a romantic allegory—like a lover hiring a singer to croon under his sweetheart's balcony, only much cheaper. But what the sender wants you to say, and what he wants you to say for him, if you are going to create a verse or gag is exactly what he himself would say—no more—no less—no more profound or important. But

Although she likes to write poetry more than anything else, Masha Stern has won fame as a book illustrator. Her two best known books which have had a wide sale are: "The Golden Almanac," published by Simon and Schuster, and "The Merry Christmas Book," published by Knopf.

it must be *more* charming, *more* winning and to the point.

Every greeting card says, in spite of all the puns and doodads and ribbons and lace, "I like you." And the different ways and occasions on which it is said, all the reasons which people have for sending the Victorian manner, literally, one's "compliments," cause the tons of greeting cards to go cascading happily through the mails to fill their all-too-human need.

If you think for a moment that this calling is not worthy of the best talents then cast your critical eye over this birthday verse published by Brownies' Block-prints about five years ago.

You say that you will never see
A pome as lovely as a tree;
You'll take this pome and like it see?
'Cause I ain't gonna send no tree!

I'll match this jewel with the witticisms of any literary light of any age. I'm only sorry that it wasn't I who thought of it.

There is always room for originality and if you can think of a brand-new approach, the industry will welcome you with open arms and confetti. Not so long ago, one thoughtful person realized that lots of people don't like to send cards but do so out of social compulsion. He innovated this gag, with an illustration of a cute kid giving the conventional Bronx Cheer and the caption: "Phooey on Birthdays!" The idea caught on and lo and behold there was an avalanche

of "down with Birthdays," "Birthdays make me sick," "Never mind Birthdays" and finally, "To hell with Birthdays!" Here let me say that the caption or title of a verse is sometimes the punch line, title page, plot and trailer all in one. Sometimes there are only two lines in the whole thing but its value for a card is still the same. For instance, this one: page one—Your Birthday?—so what! Page three—on you it looks good! Keep your verse simple enough for an elementary school child to understand, but original enough to make a college professor smile. For true simple novelty is the delight and joy of all.

A careful study of cards as they are on the counter, will give you a general idea of the forms in use. That is—the number of lines and the various ways—often very unorthodox to be sure, in which you can do your job. You don't have to buy any, the shop-keeper is used to having customers browse for days before they decide on two nickel ones, one of which is usually brought back for a refund two days later.

The occasions over which the people's poet emotes in iambic pentameter or the most recent jitterbug slang are numerous indeed. Every great public movement initiates a host of new ones—for instance, the war—though I admit the word "movement" is slightly inadequate in this instance. Here let me say that any apparent flippancy on my part is due not to any snobbishness but only to the memory of the absolute gaiety and freedom with which most greeting-card verse is written.

Below is a rough outline and summary of the kinds of card in use today.

Christmas

To father; to mother; to a friend in the service; comic Christmas, etc.

Birthday

General Birthday; Birthday greetings to a one-year-old, two-year-old, three-year-old, etc. For a girl; for a woman; a man; to a friend; Birthday greeting to father; to mother; auntie; grandmother; niece; son; daughter; brother; sister; sweetheart; husband; wife. (A verse may suit *all* these people, or it may be written especially for any one.)

Mother's Day

To mother; to my friend's mother; to my wife on mother's day.

Valentine

Sweet or comic; birthday on Valentine's day; to mother; dad; sister; brother, etc.

Easter

Generally sweet and sentimental or *cute* and comic. To mother, dad, etc.

St. Patrick's Day—General or comic.

Anniversary

General anniversary greetings; on first anniversary, second, third, fourth and up to tenth—also fifteenth, twenty-fifth and fiftieth.

Congratulations

Wedding
Engagement
Graduation

Announcements

Wedding
Birth announcements for twins, boy or girl, triplets, moving announcements.

Friendship Cards

"Thank you" Cards

Sympathy Cards

Convalescent cards

Bon Voyage and Vacation cards

Invitations

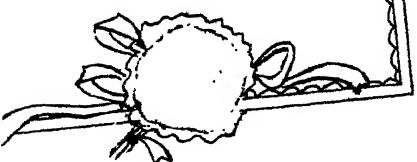
To parties, showers, housewarming or engagements.

Occupational cards

Combines all above classes with special attention to the occupation or status of the recipients, i.e. "to my boss," "to my secretary," "to a member of the armed services," "to my fellow worker on the chain gang."

I should also add here a general idea of the topical excuses around which and through which the messages are delivered. The buyer who says to a poet, "what's the gag?" simply means, what point of interest have you chosen, what springboard did you use to arrive at your final sentiment. If this springboard or tie-up is too obvious, then the sentiment will be too forced. It must never obscure the feeling of good will, or be so clever that the sender or writer appears to be more important than the receiver. The same rules for charming and entertaining conversation that hold true in the drawing room is even better on greeting cards. And it includes, contrary to what the literate may think, the most sincere compliance with good taste and polite manners. If a young man addressed his sister over the telephone as "Hi Sis!"—it is just as appropriate and natural for him to use that tone in sending her a birthday card, if such is his affection.

Wedding Congratulations



Books are SWELL

Magazines too

BUT - I'd much rather

read a LETTER from YOU!



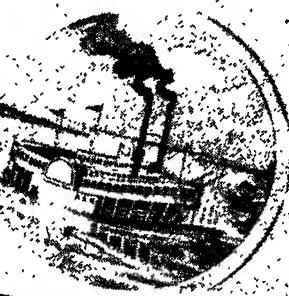
— give a bit of good cheer.

— give a thought and a smile.

— help you get well

In a very short while:

Happy Birthday, Brother



Condolence

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ate attitude. And if Joe Doakes says to his fishing companion—Hey, you bum! it means that he likes him, and is doing the correct thing according to his own standards to go a step further and send a card with the ribald and flaunting headline of “Hey, you old bum!” I have heard important and silky executives use that expression with the utmost good will and contentment. Joe Doakes would consider it a serious breach of manners to address his old pal as “my dear friend.” What to one man is “my dear, sweet wife,” is to another his “ball and chain” or “better half.” A twelve-year-old girl says “dearest dad,” a twelve-year-old boy is pleased with “Hey, Pop!”

Subject material is good that is most universal. Everyone except infants and idiots know about movies, books, the great outdoors, children, puppies, cats, horses, flowers, music, etc. By “know about,” I mean that they strike an immediate response. The farmer, the housewife, the job, the dance, songs, great men whose names are part of the common vocabulary, dress materials, food, all the common human situations, maxims, problems and sorrows which we have inherited—clouds, rain, sunshine, roses and the landlord, hunger, your neighbor, and your poor relations. To take only one of the most common objects of our environment—let us say the “home” and set up a startling line for some of the categories I have listed so far would be a very practical way of showing the writer how it is done.

For instance:

Christmas:

“From our *house* to yours at Christmastime,
We send you all the best of love . . .

..... rest(?)
..... gest(?)
..... blessed(?)

—that's up to you!

Birthday:

Picture of a house and a pretty girl looking out
of the window—

“A happy outlook for you.”

Valentine:

“I'm in the doghouse—that I know, but I still
love you.

Birth announcement:

“Someone new in our house.”

or

“What did the old woman who lived in a shoe,
have, that we haven't got?

Get Well card:

“I'll raise the roof if you don't get well!”—
and so on down the line.

A greeting card writer is usually not expected to know how to draw but if he can bear in mind some sort of picture not too difficult to execute, it is a big help, especially for comics. For long sentimental verses this is rarely necessary but for the funny card, a rough visualization goes a long way toward making your verse salable. I have known writers who expected an artist to illustrate lines that could be compared to that famous assignment given to an artist to illustrate an airplane out of sight, the Taj Mahal in a fog and the “lost chord.”

No doubt, the actual business of selling poetry to greeting-card house stumps many a would-be writer. Since it would not be too bold to assume that he has to eat in order to work and vice versa, we will get down to practical business. As far as I know fifty cents per line is what the average house will pay. It may be that a good idea has only a few lines—in that case remuneration may be in terms of so much per card, depending on what would be of mutual benefit to buyer and seller. Writers who work for so much per line, have a tendency to get verbose (naturally) and spoil a simple and good effect for the sake of having it add up in dollars and cents, with the result that his stuff is thrown out the window altogether. However, I think the most satisfactory arrangement for beginners is on a straight salary basis, right in a studio, where he can offer his own original ideas and study the best that has gone before.

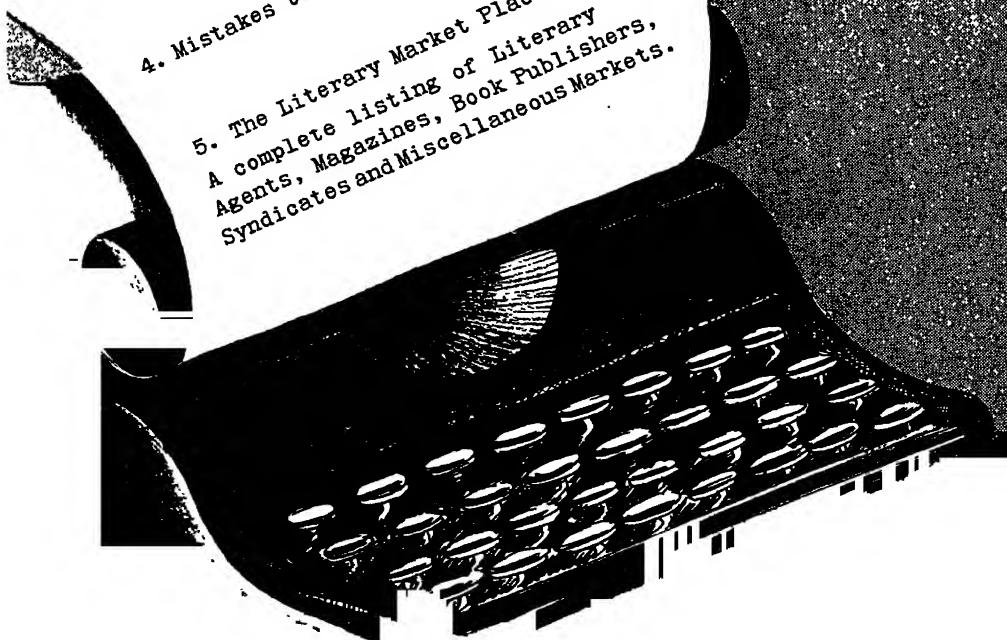
In surveying this article, I notice that I have omitted something. I forgot to tell the student how to write poetry. This I feel, had I done so, would have been a great insult to the reader. I have taken it for granted that he has been writing since he began teething and that there is no doubt in his mind about his ability. But let me add a few more warnings to those—I hope—not too terrifying ones that have gone before. No matter what the restriction, the writer must never feel that his wings are clipped. It is rather like pruning a shrub, which goes on growing but only in certain directions. Greeting-card verse must be easy to read. Twisted phrases, obscure meanings and uncommon words are out. It can be ribald, but not cheap, it can be maudlin, but not dull and above all, it must sound like natural conversation. This, in fact, is the key to the best sellers in greeting cards everywhere, and once this knack is acquired, there is no end to the happy and successful hours one can spend in this occupation.



Writer's Toolbook

ESSENTIAL INFORMATION AND REFERENCE
DATA FOR WRITERS

1. How To Protect Literary Property
Weinberger & Wayne, Esqs.
of the New York Bar
2. Photography and the Law
Harry Hirschman, Atty.
3. The ABC SHORTHAND For Writers
W. A. Brooks
4. Mistakes to Avoid in Writing
Roger Stanley
5. The Literary Market Place
A complete listing of Literary
Agents, Magazines, Book Publishers,
Syndicates and Miscellaneous Markets.



How to Protect Literary Property

By WEINBERGER & WAYNE, ESQS.
of the New York Bar

Editor's Note—Preparation of this article was commenced by Harry Weinberger, for many years a leading practitioner in the field of copyright and theatrical law. While the article was in work, Mr. Weinberger died suddenly and the completion of the work was undertaken by his law partner, Harold M. Wayne.

For some reason or reasons unknown, there has sprung up around the word COPYRIGHT an aura of technicality and complexity, so thick that the mind of the average artist or writer is befogged into a complete misunderstanding of this subject; one of his most important shields.

When a patent is mentioned, one accepts and understands the primary fact that it is in effect a monopoly, granted to an inventor for the purpose of securing for a specified, limited time, the fruits of his or her invention. COPYRIGHT is merely the means of protecting the literary or intellectual invention of an author or artist.

The concept of protection for intellectual inventions is not new. As far back as the year 1769, Lord Chief Justice Mansfield summarized briefly and simply the underlying reasons for such protection:

"It is just that an author should reap the pecuniary profits of his own ingenuity and labor. It is just that another should not use his name without his consent. It is fit that he should judge when to publish or whether he ever will publish. It is fit he should choose to whose care he will trust the accuracy and correctness of the impression and to whose honesty he will confide not to foist in additions."

This is a mere statement of equitable principles which is as sound today as when first uttered. The first act to obtain for the author this protection is just over two hundred and fifty years old. By the Statute of Anne, passed in 1709, England sought, for the first time, to give to authors protection which prior to that time had been only the printer or booksellers under licensing laws. John Milton in 1644 had written and printed his famous "Areopagitica" addressed to the Parliament of England, as an eloquent appeal for the liberty of unlicensed printing. A recital of the long history of the growth of laws to protect the creators of literary and intellectual properties might be of slight interest, but since it will prove of little practical value it will be lightly passed over.

There are actually two distinct forms of copyright. For purposes of clarity they will be referred to as *Statutory* and *Common-law*. Statutory COPYRIGHT is

the protection which is obtained by strict compliance with the terms of the Copyright Law which, in the U. S., was created by an Act of Congress. Common-law copyright is the protection which the author has in the property which he creates, without consideration of the requirements of the Copyright Law. It should be borne in mind that an intellectual creation may be as much property as a piece of land. Like a piece of land, it can be jealously guarded and retained, or given away. It, like a plot of land, may be dedicated to the free and general use of the public, in which event the owner, having made such dedication, surrenders his title. The owner of a literary or intellectual property was deemed to have dedicated this property to the public upon *publication*. This theory of dedication gave rise to the need of a form of Copyright which would protect the work *after publication*. Statutory Copyright designed to supply this need, will be treated at greater length, since it is usually the required protection where an intellectual creation is to be more profitably promoted and exploited.

First, however, a brief mention of the most cogent features of common-law Copyright. Until a work is published the author retains a monopoly in the intellectual property he has created, without time limitation. Common-law Copyright, unlike statutory, is perpetual in the absence of dedication to the public. This should indicate to an author that his literary creations which may be profitably exploited, *without publication* are best protected by the Common-law Copyright which he automatically received upon creation of the work. A classic example is the play "CHARLEY'S AUNT" which shows promise of going on forever, and which, barring *publication*, will be protected in perpetuity as property of the author of those to whom he assigns, wills or otherwise conveys.

There seems to be widespread confusion as to the actual meaning of *publication*, a word of significance in various branches of law. Without regard to its meaning in the field of libel or in general usage, the word in its Copyright sense, means generally a voluntary communication or dissemination to the public; and more specifically the *reproduction of copies for sale or distribution to the public*. Presentation of a dramatic work on the public stage, television over the radio is not considered publication. Nor will exhibiting the work to a publisher, producer, agent or friend be so considered. The free gift of a work to a public

library however has been held to be a publication. Where the author feels his work can be properly exploited without publication there is no defeat in reason which dictates taking advantage of common-law *copyright*. At the time publication seems indicated, the author or proprietor by compliance with the law may obtain the protection of statutory *Copyright*.

Letters are protected by the common law *copyright* of the author. The ink and the paper are considered a gift to the recipient who therefore has the right to transfer the letter to another. However, neither the recipient of the letter nor his transferee has the right of publication which is exclusively the author's. The person to whom a letter is sent has only the right to read the letter and to use it for the purpose for which it was fairly intended by the writer. Some time back it was discovered that letters written by Eugene O'Neill had been stolen from the recipient and were being offered for sale. By advertisement in *Editor & Publisher* prospective buyers were put on notice that the sole right to publish these letters was the property of the writer. One very specific effect of this act was to deflate the market price.

Common law copyright may be acquired by citizens and aliens alike. Statutory copyright is limited to citizens or to citizens of those countries which grant to U. S. citizens equal rights.

An author's unpublished work, no matter how valuable, cannot, without his consent be seized by his creditors as property. It is, therefore, valueless to all the world except the author himself or to such persons as he may choose to transfer his right.

One important element of statutory copyright is the fact that registration indelibly fixes the date of writing; the theme or plot and the exact words of the protected work; all matters which may be of extreme importance in the event of a subsequent action for copyright infringement. The author by a simple expedient may establish these matters by directing to himself a copy of his completed work, registered mail, in a carefully sealed envelope, which he should retain in its sealed state pending future eventualities. The Copyright Law, permits the registration of an unpublished work, not reproduced for sale. Such registration has aroused differences of opinion among leading copyright attorneys as to its effect on common-law copyright. Some feel there is no effect and others that this act will deprive the author of his common-law copyright.

Commencing with our colonial days many of the individual States of the United States enacted statutes protecting the intellectual creations of authors after publication. Our Federal Constitution, when adopted, gave to Congress power to legislate in this important field. Our present United States Copyright Act was

passed in 1909, and has since been amended in some few particulars. To put the matter charitably, provisions of the Copyright Law are occasionally indefinite and there has been conflict of learned opinion as to its true meaning. It is your author's opinion that a complete revision and clarification of this law would prove a useful accomplishment, but since this opinion may be predicated upon differences with the interpretations of some of our courts, in cases in which our interests were other than impersonal, it will not be more strongly urged in this short article.

The protection of Statutory Copyright is extended to creative works, including but not limited to:

1. Books, directories, compilations.
2. Periodicals and newspapers.
3. Lectures, sermons, addresses.
4. Dramatic Compositions.
5. Musical Compositions.
6. Dramatico-musical compositions.
7. Maps.
8. Drawing (Scientific or technical).
9. Plastic works.
10. Works of art (statues, etc.).
11. Reproductions of works of art.
12. Photographs, pictorial illustrations.
13. Motion picture photoplays.
14. Motion pictures, other than photoplays.

These classifications are used in their broadest possible interpretations. "Book," for example, may encompass almost any writing from one page to any number of pages and includes, tabulated lists, mathematical tables, librettos, digests and even statistics when collected and printed.

The author or proprietor of any work made the subject of copyright under the act, his executors, administrators, or persons to whom he has assigned the right may secure *copyright* for such work. "Author" will include the creator of the work or, in the case of a work which is the result of collaboration, any of the authors, who, if he takes copyright in his own name will hold legal title, in trust, for the benefit of his collaborators. Where an author is employed and creates his work under a contract of employment the employer may secure copyright in his own name. Such contracts in fact any publication or production contracts, drawn and submitted to an attorney, experienced in the copyright field, for approval. Some few of the terms to be carefully checked are: royalties, their amount and time of payment; approval of changes in manuscript; date of publication or first performance; accounting records to be kept; reversion of copyright to author upon abandonment by producer or employer of the project; limitations of "subsidiary rights" which may be retained by either party to the contract. All authors are strongly advised to take copyright in their own names and to grant to pub-

lishers, producers and others the subsidiary rights he desires to assign to them by means of a "license." In this manner the author is certain to reserve for himself all rights in his property not granted.

So that this feature of reservation of rights will be more easily understood a clear picture of the various exclusive rights secured by *copyright* should be kept in mind. The most important are:

1. To print, publish, copy, and vend the copyright work.
2. If it be a literary work: to translate it into other languages or make any other versions; to convert it into a novel or other nondramatic work if it is a drama; to dramatize if it be nondramatic.
3. To arrange or adapt it if it be a musical work and to complete, execute, and finish it if a model or design for a work of art.
4. If it is a lecture, sermon, address, or similar production: to deliver, or authorize the delivery of the work in public for profit.
5. If it be a dramatic work to perform or present the work publicly, or to authorize the making of any transcription on record by which in whole or in part, it may be exhibited, performed or produced.
6. If a musical composition: to perform or authorize the public performance for profit and to make any new arrangement for the complete work or melody for the purpose of having the work printed and sold.

It would seem that the above enumerated, exclusive rights are pretty clear and completely comprehensive. It would also appear at first blush that the Copyright Law, like the true guardian of creations *it should be*, preserves for the creator all possible rights in his "Brain-child." Unfortunately it does not, as the authors of this article learned to their bitter amazement. Perhaps the unequivocal statement that "it does not" is a bit too strong. It would be much better to simply state that there is no decision by the Supreme Court of the United States as to whether or not poetry may be READ or RECITED over the radio, without such use constituting an infringement of the author's copyright.

Jimmie Durante, the comedian, shouted and/or recited three poems over the facilities of the National Broadcasting System. Now these poems happen to have been created and copyrighted by Alfred Kreymborg, an eminent poet and playwright who became quite exercised over this use of his literary property, without a "by your leave." Suit was commenced in the United States District Court against Durante and the National Broadcasting Company. One of the most

capable District Court Judges held that this delivery was not an infringement of Kreymborg's copyright. His basis was undoubtedly a feeling that the works not being dramatic (lacking in plot, characters and action) were not protected against such public performance or presentation. Had he found the works to be dramatic there seems no doubt they would have been afforded protection under the exclusive rights set forth in paragraph No. 5, above. The author and his attorneys did not concur in the opinion of the judge as they felt the poems were dramatic despite their form and urged that they had been dramatized by Durante both on the Broadway stage and in night-club entertainments. They further felt that even if the works were non-dramatic they should be protected against public delivery for profit under paragraph No. 4, above. It is to be noted that lectures, sermons, addresses, or "similar productions" are there included. Certainly poetry should be encompassed within the phrase "similar productions" especially since many lectures and addresses were written first in the poetic form. Before an appeal to the Circuit Court could be decided the parties reached an amicable adjustment of their differences. We still feel that copyright protection would have been accorded poetry and evidently we are not alone in our opinion as broadcasting companies are most meticulous in obtaining and paying for consents to the use of poetry over the radio.

Proof of plagiarism or copyright infringement is always most difficult to establish. Obviously the plagiarist seeks to conceal his theft and does not make a "Chinese copy." In addition it has been held that there are only thirty-six basic plots and could these be withdrawn from use the arts would be hampered instead of helped by copyright. For this reason plots are open to all authors. Further, all works in the "public domain" (uncopyrighted) are free to all and there is bound to be some degree of similarity in the truly independent development by two authors of the same basic material. Techniques of proving plagiarism sometimes approach that of a story-book detective works. In a recent case involving two competing French text books a District Judge decided there was no infringement. The material involved was in effect a limited French-English dictionary. The plagiarist claimed that his definitions had been obtained from approximately a half-dozen standard dictionaries which were open to all. We prepared exhaustive comparative tables of the thousands of words and their definitions and were able to show that many which were similar or identical in both the plaintiff and defendant's works, could not be found in *any* of the many dictionaries claimed as sources. The Circuit Court of Appeal reversed the decision of the District Court and gave judgment for the plaintiff.

This showing of common errors is the most effective means of proving literary theft and authors have been known to "plant" decoys in their works for this purpose. An illustration that needs little amplification is the use of proper names, "Reflipi." When spelled backwards we have, I Pilfer.

The principles of plagiarism, however difficult to apply in a given matter, are simple and well settled. One merely need prove that his work is *copyright*. That the infringer had access to it and copied a substantial portion. That he made other than a "fair use" of the protected material. "Fair use" may be briefly described as a use the original author intended or should have intended to be made of his work. To illustrate: in reviewing a book, quotations may be given; or, in scientific works a subsequent worker in the field may commence where his predecessor left off in the interest of advancing the science; copying of legal, or commercial forms for personal needs in the fair use the author intended, whereas, publishing them in a similar work would be an infringement.

We must remember that actual facts of history are open to all authors and these facts will be necessarily dealt with in a similar manner by writers working independently. No charge of plagiarism should be made against an author, merely because he assigns to every cause its natural effect; and makes his characters act, as others in like circumstances have always done. The paramount question before a Court is: Whether the similarities existing between two works are coincidences arising from the development by two independent authors of a central idea taken from a free, common source, or from literary larceny?

Each author in creating a work seeks to insert a set of ideas but the ideas, as such are not copyrightable. Neither are titles. The author secures an exclusive right only to his treatment of the idea, subject or plot. Any other author may freely supply his *independent* treatment to the same idea, subject or plot. As to the protection of titles, which are not protected by copyright, another element enters. Should the title, by widespread circulation and usage, become famous or fixed in the public mind as the identifying mark of a particular work it will be protected. This protection is under the theory of "unfair competition," i.e., that an author should not be permitted to pass off his work as the work of another by use of the same title, or identifying mark. The use of the name FRANK MERRIWELL by a motion picture company was enjoined as the name had become positively identified in the public mind with the stories of Burt L. Standish.

A few points on the possible protection of ideas might prove useful. It has already been explained that under the general rule, abstract ideas are not subjects of private property. Ideas can only be protected by

means of an express or implied contract, which means that they should only be disclosed pursuant to an agreement to pay for the idea if used. If there is no agreement, the idea, upon disclosure becomes the property of all. It is therefore imperative that before disclosure an agreement (preferably in writing) should be made showing clearly that the idea is being offered for sale and that if use is made of the idea payment will be made.

In a case, which went pretty far in the protection of an idea, plaintiff sent defendant a letter: "I am submitting for your approval an original advertising scheme to be used in the way of billboard advertising. The idea consists of this: (brief outline of idea). I trust this idea will be of sufficient value as to merit a reasonable charge therefor." Several years later the idea was used by the defendant and suit was instituted. A jury decided in the plaintiff's favor and this was upheld on appeal. The appeal court stated: "While we recognize that an abstract idea as such may not be the subject of a property right, yet when it takes upon itself the concrete form which we find in the instant case it is our opinion that it then becomes a property right subject to sale."

Statutory *copyright* (in published works) which is effective for a period of 28 years and may be renewed for a like period, is very easily obtained by publishing the work with proper notice of copyright. This notice, which should appear on every copy of the work, is intended to give notice to the public that the work is protected by that guardian of intellectual property—*copyright*. The required form of notice for books, or writings as well as musical or dramatico-musical compositions is the word "copyright" (which may be abbreviated "copr."), the name of the copyright proprietor and the year of publication, all on the title page or the page immediately following.

The same form, except that if so desired the year may be omitted and the abbreviation of the word "copyright" may consist of the letter "C" enclosed in a circle, is required for maps, works of art or reproductions, drawings or plastic works, photographs and prints or pictorial illustrations.

After statutory *copyright* is secured by publication with notice it may be registered by making application and promptly depositing with the Register of Copyrights copies of the work. Thereupon, a certificate of copyright registration, which is required for maintaining an action for infringement, will be issued. There are certain prerequisites for registration, such as American manufacture of books, and designation of classification of the work for purposes of registration, which will not be here developed. Full information for registration may be obtained by writing to "Register of Copyrights, Washington, D. C."

The Photographer and the Law

By HARRY HIESCHMAN
Member of the Washington and Illinois State Bars

Questions.—The photographer, whether professional or amateur, belongs to a constantly increasing clan. And, since the law insists on going with a man in pursuit of his hobbies as well as in pursuit of his business or profession, there are many legal questions that directly touch the man with the camera. Whom, for instance, may he photograph? And when? What may he do with his pictures? What are his rights in them and how may he protect those rights? What are the limitations on his rights? And what are his liabilities?

The Right to Take Pictures.—As to the right to take pictures, one of the leading cases involved a dog show held in England some twenty years ago. The promoters of the show entered into a contract with a press agency giving it the exclusive right to take pictures at the show; but a rival defiantly proceeded to take pictures and to run them in its own publication. The question presented to the court was whether the publishers of the second periodical, knowing of the arrangement with the other agency, had violated any rights belonging to the latter and whether it could be enjoined from publishing the pictures taken by its own photographers. The judicial conclusion was that, in the absence of a stipulation in the ticket of admission forbidding it, the promoters could not prevent any one legally present from taking pictures and, hence, could not grant anyone the exclusive right to do so. "In my judgment," said one of the judges, "no one possesses the right of preventing another person from photographing him any more than he has a right of preventing another person from giving a description of him, provided the description is not libelous or otherwise wrongful. Those rights do not exist."

An American Case.—The same rule was expressed by an American court in these words: "We are not satisfied that the homes and landscapes are so entirely within the control of the owners that one commits an unlawful invasion of the right of privacy in looking upon their beauties or sketching them or even photographing them, or that one has a right of action either for damages or to restrain the possessor of a camera from taking a snap-shot at the passer-by for his own use."

The Rule.—in other words, if John Doe appears on the street or in any other public place, anyone with a camera, who wishes, may take his picture, and John cannot legally object to the taking. He may be annoyed and, as one court remarked, the act of the photographer may be "a marvel of impertinence," and yet, according to that same court, that "is one of the ills that under the law cannot be redressed."

Qualifications.—Hardly any legal right, however, is without qualification, and that is true of this one. There are three conditions under which the right to take a person's photograph may not be exercised. They are illustrated in the following cases:

The Fake Damage Suit Plaintiff.—Some years ago the wife of a Virginia farmer, visiting Washington, D. C., was injured while alighting from a street car. She later sued the railway company for a large amount, claiming to be permanently injured and unable to walk. Being skeptical of her contentions, the company hired a photographer to get a picture of her showing her true condition. The photographer, however, found it impossible to approach the plaintiff's home without being seen. Watching through a glass from a distance, he was sure that he had seen her several times out in the garden, but he could not get close enough to use his camera. Concluding finally that desperate measures were called for, he went to the place at night and hid in the hay-loft of the barn. He waited and watched the next day until noon without results. Then his patience was rewarded—the woman appeared in the garden without crutches and without a cane, and he got half a dozen shots showing her walking about and picking flowers. Unfortunately for him, however, some children came to the barn to play soon afterwards, discovered him, and gave the alarm. He jumped to the ground and started to run; but with the children screaming, a dog or two joining in the chase, and the farmer and the hired man appearing promptly from an adjoining field, he had no chance. They caught him, took his camera from him and destroyed it, together with the plates, and then, in addition, proceeded to give him an unmerciful beating.

No Redress.—Going to the nearest town, the photographer tried to have the farmer and the hired man arrested, but the officers refused to take any action. Other efforts along the same line proved futile, and

so he brought a civil suit for the damages he had sustained in his person and in his property. But he received short shrift when his case came to trial. For the judge instructed the jury that, since he was a trespasser, the husband was fully justified in using all necessary force to take the plates away from him and to evict him from the premises; and the jury quickly brought in a verdict for the farmer.

The First Qualification.—In short, while a photographer may legally take a picture of a person appearing in a public place, he may not take it in a private place where he is a trespasser or a Peeping Tom.

The News Photographer and the Judge.—The second limitation upon the right of the man with a camera to use it as he may please, is shown in a case which arose in Baltimore some years ago. A man by the name of Whittemore was about to be brought to trial before Judge O'Dunne, of that city, on a charge of murder; and, as he was brought to the lock-up in the courthouse about half an hour before the time set for the opening of his trial, he was snapped by a staff photographer of the *Baltimore News*. Judge O'Dunne, having heard the explosion of the flashlight when the picture was taken, had the photographer brought to his chambers. Telling him that he intended to issue an order as soon as court convened forbidding the taking of pictures during the trial, he demanded the surrender of the plate already exposed. Pretending to acquiesce, the photographer handed the judge a placeholder and was then permitted to depart. When court convened Judge O'Dunne announced at once that the taking of pictures during the trial, either in the courtroom or within the precincts of the court, was prohibited in the interests of the fair and orderly administration of justice. In spite of this order, however, another photographer of the *News*, acting under instructions from his superiors, secretly took seven pictures in the courtroom while the trial was in progress, and two of these, together with the one taken by the other photographer and supposed to have been surrendered to the judge, were published in the next issue of the paper.

Contempt Proceedings.—Upon learning of the violation of his order, Judge O'Dunne cited the photographers and their editors for contempt of court and later found them guilty. They appealed, claiming that a trial judge had no authority to forbid the taking of pictures in his court. But the higher court stood uncompromisingly with Judge O'Dunne, approving the issuance of the order in question and sustaining the conviction of the photographers and the editors of the newspaper for contempt.

The Second Qualification.—And this may be taken as definitely the law on the subject—a court does have the power to prohibit the taking of photographs of persons on trial or of proceedings in the courtroom or its vicinity. There have been similar rulings recently in criminal cases in New York, in Massachusetts, and in several other states. A person has no right to use his camera in a courtroom against the judge's orders. The right to take pictures is clearly limited in this respect as well as in the respect described above. Pictures may not legally be taken by trespassers nor by persons violating a court order.

The Street Photographers.—Prior to the outbreak of the war, a thriving business had been built up in many cities by concerns that sent out men with cameras to station themselves at busy corners or in front of theaters to snap likely-looking subjects, to whom they handed numbered identification cards that, if sent in properly filled out, together with a small amount of money, would bring the subjects copies of the pictures taken. For some time these activities seemed beyond the reach of the law. While ordinances of the anti-litter type were invoked and sustained in several cases, their validity as applied in these cases is questionable. However, the United States Supreme Court declared in 1942 and again in 1943 that a city had the absolute power to prohibit the use of its streets for commercial purposes, and that applies to activities of the kind now under consideration.

The Third Qualification.—The third qualification, then, is that a person may not take pictures on a public sidewalk or street or in any other public place for commercial purposes if there is a local ordinance prohibiting such activities.

Who Owns Pictures.—When a picture has been taken in a legal manner or under circumstances within the law, whether by a professional photographer or by an amateur, one of the questions that arises is, Who owns the picture—the negative and any prints that may be made from it?

The English Photographer and the Lady.—One of the earliest cases involving this question arose in England more than forty years ago. A professional photographer, having made some photographs for a lady sitter and been paid for them, made an extra copy without her permission and placed it on display in his window. She brought suit to enjoin this use of her picture and won.

American Cases.—There have been numerous cases of a similar nature in this country, and the rule

applied by the courts has been well expressed by a federal judge to this effect: "When a person engages a photographer to take his picture, agreeing to pay so much for the copies which he desires, the transaction assumes the form of a contract; and it is a breach of contract, as well as a violation of confidence, for the photographer to make additional copies from the negative. The negative may belong to him, but the right to print additional copies is the right of the customer." In New York, however, there is a statutory provision that allows a photographer to make a copy for display in his studio or show window as a sample of his work unless the customer specifically forbids such use.

Where Taken Gratuitously.—It is different where the photographer is not paid for taking a picture but does so gratuitously for some person in the public eye or of particular attractiveness. So, where an actress posed for a professional photographer in a number of different costumes with the understanding that he would give her a reasonable number of prints from each negative without charge, and she later sued for damages because he had made extra copies and sold them, she was not permitted to recover. The court held that under the circumstances stated, "the negative and the right to make prints from it belonged to the photographer."

Non-Professionals.—This is, of course, also the rule that applies to non-professional photographers taking pictures for their own satisfaction or with the possible view to artistic or commercial use. Such persons have all the existing property rights in the negative and in the subject that it is possible to have. But as to later rights, these depend upon the steps taken to protect them.

Right to Make Copies.—A person who has paid a photographer to take his picture has the right to photograph that picture and to make reproductions of it. But he may not do so and use or show the name of the original photographer.

Protecting Photographer's Rights.—The way to protect one's right in a photograph permanently is by copyright. But there is also the common-law right in works of art that protects the photographer prior to the publication of his work. Until publication that work is absolutely his exclusive property, and anyone obtaining possession of it and making use of it without his consent is subject to an action for damages or a suit for an injunction. The moment, however, that he publishes it, it belongs to the world unless he has properly protected it by compliance with the copy-

right laws. He may, like the owner of any other work of art, offer his picture for sale without first copyrighting it, but in that case he ought to protect himself by specifying whether he offers all his rights or only first publication rights. Even so, the picture must be copyrighted when published, or it becomes a part of the public domain, open to any one to use.

Use of Photograph.—One may, however, own a valuable photograph and even have it copyrighted and yet not have the right to use it as he sees fit. For the law interposes at this point to protect what is known as the right of privacy or the right to be let alone. This right is not violated by the mere *taking* of a picture, but it may be violated grossly by the *use* of that picture.

Restrictions.—The restrictions that the law interposes to the use of a photograph are two in particular. The first is that it may not be used for advertising or trade purposes without the consent of the subject of the picture; and the second is that it must not be libelous.

When News.—The restrictions upon the use of a person's photograph do not apply, however, in the case of a person in the news when the photograph is properly used in connection with a news item or story. And the sale of a photograph to the press for publication in the news columns is entirely permissible, provided the subject of the picture is genuinely "news" at the time of publication. It has accordingly been held that the use of a young woman's picture in the *Police Gazette* was not actionable, though the only purported news item with which it was coupled was the descriptive legend, "Five of a Kind on This Page—Most of Them Adorn the Burlesque Stage—All of Them Are Favorites with the R-1d-Headed Boys."

Two News Reel Cases.—The same rules and restrictions that apply to still pictures apply, of course, to motion pictures. When a person may or may not be included in such a picture to be exhibited commercially is shown by two interesting New York cases.

In the first of these cases a short picture entitled, "Sight-Seeing in New York with Nick and Tony," and covering various points and scenes in New York City described by two characters posing as guides, had been taken and showed the plaintiff, a widow, on one of the streets of the lower East Side with a basket in front of her and offering her wares, bread and rolls, to the passers-by for sale. In the second a woman lawyer sought to enjoin the exhibition of a news-reel taken of her while she was engaged in seeking the solution of the mystery of the disappearance of a

young girl, whose body was found, through the woman lawyer's efforts, buried under the floor of the shop of an Italian in New York City. In the former case the injunction was granted. In the latter it was denied. The distinction is not very clear. It is, however, that the second picture is held to be in the nature of the record of a current event, while the first is more in the nature of a photoplay. As the court explained in the second case, "There is a clear distinction between a news reel and a motion picture photoplay. A photoplay is inherently a work of fiction. A news reel contains no fiction but shows only actual photographs of current events of public interest."

Libel.—No one can legally defame another. It is libelous, for instance, to publish of a person that he is a murderer or a lunatic. Similarly, one may not publish a picture that is defamatory of the subject. For example, a Denver paper some years ago printed a story under the headline "Girl, 14, Pleads to Save Her Father from Gallows," telling of the visit of the daughter of a condemned murderer to the Governor to plead for his life, and with the story published a photograph purporting to be that of the daughter. In fact, however, the picture was that of a girl in no way related to the man. She brought suit for libel and recovered. In a more recent case a mid-western newspaper published a story to the effect that a resident

of the city in which it is published had been arrested in another city charged with burglary and with its story reproduced the picture of the local man of that name. It turned out that he was not the party arrested nor connected with the charge. An action for libel that he instituted because of the mistake was settled out of court, for there could be no doubt of the paper's liability, though proof of proper care and an attempt to verify the facts might have mitigated the damages.

The Photographer as Witness.—The photographer is frequently called to testify in court, to identify pictures that he has taken and to establish their authenticity. In this role he must qualify himself as an expert in his art. He must show that he knows how to take and make accurate and reliable pictures. He must further be able to testify that the pictures in a given case were so taken, with such equipment and from such positions, as to be true reproductions of the scenes or persons shown. His testimony may be of supreme importance, particularly in negligence and criminal cases, and his qualifications ought to be shown to be of the highest in such cases. And the more technical the nature of the pictures, the more clearly must his qualifications be demonstrated. If, for instance, he enters the field of micro-photography or utilizes "dark light," his skill must be correspondingly high.

The A B C Shorthand for Writers

By W. A. BROOKS

THE A B C Shorthand System, comprising the following 12 lessons, represents a definite scientific development of alphabetical shorthand.

In twelve lessons which *require no more than twelve hours of study to master*, A. B. C. Shorthand increases one's writing speed to a point where it enables the author to jot down, speedily, fleeting thoughts, impressions, and observations. It serves as a remarkable time and energy saver in the preparation of lectures, legal briefs, sermons, speeches, and in all types of literary and research work.

The chief advantage that A.B.C. Shorthand has over the conventional systems lies in the fact that notes taken in the a-b-c method can be *reread* months and even years later, whereas conventional shorthand with its shadings, dots, dashes, and arbitrary signs and symbols cannot always be reread after a period of time. Moreover, A.B.C. Shorthand can be taken down on the typewriter.

The Basic Principles

To arrive at the scientific rules and principles laid down in the lessons that follow, a careful study was made in order to classify the more salient characteristics of English vocabulary and to determine the frequency of use of certain words, prefixes and suffixes.

A Foundation Vocabulary of 1,000 words was finally selected by combining the results of the two most extensive studies that have ever been attempted to identify the words most commonly used in different types of English writing—*these 1,000 words with their repetitions comprising 9/10 of our written and spoken English.*

The first of these studies was published by Dr. Leonard P. Ayres of the Russell Sage Foundation in a monograph entitled, "A Measuring Scale for Ability in Spelling." The other was Professor E. L. Thorndike's "Teacher's Word Book."

There is one salient characteristic common to both of these studies. It is the cumulative evidence that a few words do most of our work when we write.

In each of these studies it was found that about 20 words recur so frequently that they constitute in the aggregate one fourth of the whole number of words written, while about sixty words constitute with their

repetitions one half; 300 words, three fourths; and 1000 words about 9/10 of all the words we write.

The facts arrived at by Prof. E. L. Thorndike and Dr. L. P. Ayres are based on a count of about:

3,000,000 words from the English classics and the Bible,
500,000 words from literature for children,
300,000 words from elementary school text books.
700,000 words from correspondence,
50,000 words from Sunday newspaper articles,
50,000 words about sewing, farming, cooking, etc.

Prefixes and Suffixes

A study of the frequency of prefixes and suffixes in Thorndike's and Ayres' works shows that of the 1000 words comprising 90% of our English almost 300 words or about one third of the words used have either a prefix or a suffix or both.

The New Standard Dictionary, edited by Dr. F. H. Vizetelly, comprising 515,000 words, was also employed to arrive at a classification of the frequency of prefixes and suffixes.

This study revealed the following amazing facts:

The prefix "un" precedes 6,000 words.
The prefix "im" and "in" precede 3,000 words.
The prefix "co" and "con" precede 2,800 words.
The prefix "re" precedes 2,500 words.
The prefix "di" and "dis" precede 2,000 words.
The prefix "ab" and "abs" precede 500 words.
The suffixes "er", "or", "ity", "ible", "ive", "ance" follow 9,000 words.
The suffixes "al", "tien", and "ness" follow 1,800 words.
The suffixes "ly", "ily" follow 3,000 words.

The 12 lessons which follow are based on the preceding facts, and they are arranged in a manner which will enable the student to put them to immediate service without waiting to master the entire course.

The sixty words comprising lessons 2, 4, and 6 constitute with their repetitions about 50 per cent of the whole number of words used in the English language.

The 50 prefixes and suffixes comprising the other lessons precede or follow about 75 per cent of all

words that have prefixes and suffixes in the English language.

The mastery of the few other rules and principles will enable the student to take down lecture and reading notes more than twice as fast as he can in long-hand.

The writer wishes to extend special thanks to Mr. John R. Glenn, Director of the Russell Sage Foundation for his permission to use Dr. L. P. Ayres' Foundation Vocabulary; and to Prof. E. L. Thorndike of Teachers College, Columbia University, for the invaluable help suggested by his "Teacher's Word Book."

LESSON I

PRACTICE SENTENCES

1. Substitute *C* for the prefix "circum".

examples: circumvent, *C*event
circumference, *C*ference
circumstantial, *C*stantial

2. Substitute *T* for the prefix "trans".

examples: transport, *T*port
translate, *T*late
transitory, *T*itory

3. Substitute *D* for the prefixes "des" and "dis".

examples: describe, *D*cribe
dismiss, *D*miss
dislocate, *D*locate

4. Substitute an exclamation mark (!) for the suffixes "sion", "tion".

examples: situation, *situa!*
position, *posi!*
expression, *expre!*

5. Substitute a comma (,) for the suffix "ing".

examples: going, *go,*
singing, *sing,*
circumventing, *C*event,

6. Substitute a short dash (—) for the suffixes "st", "est", "ist", "ost".

examples: most, *m-*
easiest, *easi-*
dearest, *dear-*

With the principles of Lesson I as a guide write the following sentences. Answers will be found on the next page.

1. Circumscribe a circle and calculate the circumference.
2. Circumstances did not permit doing it.
3. The transaction was completed first.
4. The translation was not being done.
5. He destroyed most of the transcription.
6. Having been dismissed the class disappeared.
7. The situation was most distressing.
8. Circumspection is a most desirable virtue.
9. The transport was being destroyed.
10. Being a theorist most of the time he was soon lost.
11. Pay more attention to your translation.
12. Having deserted the war he was going away.
13. They were singing and dancing most of the day.
14. Circumstances do not permit an introduction.
15. He lost his dearest possession first.

The A.B.C. Shorthand equivalent to the practice sentences.

1. *C*scribe a circle and calculate the *C*ference.
2. *C*stances did not permit do, it.
3. The *T*ac! was completed fir-.
4. The *T*la! was not be, done.
5. He *D*estroyed m- of the *T*rip!
6. Hav, been *D*missed the class *D*appeared.
7. The *situ*al was m- *D*tres.
8. *C*spec! is a m- *D*irable virtue.

9. The *T*port was be, *D*stroyed.
10. Be, a theor- m- of the time he was soon l-.
11. Pay more atten! to your *T*la!
12. hav, *D*erited the war he was go, away.
13. they were sing, and danc, m- of the day.
14. *C*stances did not permit an introduc!
15. He l- his dear- posses! fir-.

LESSON II

The following 20 words with their repetitions recur so frequently (according to vocabulary research of Prof. E. L. Thorndike and Dr. L. P. Ayres) that they constitute in the aggregate 25 per cent of the whole number of words used in the English language.

the	-	for	f
that	-s	from	fr
and	&	if	f
are	r	is	z
he	e	be	b
or	o	you	u
to	t	your	ur
in	n	an	a
of	v	so	s
at	@	me	m

PRINCIPLES

1. Substitute a small dash (-) for "th" when it begins a word. (this, -s)
2. Letters which are not sounded may be omitted. (friend, fren)
3. Substitute "c" for "ch". (chair, cair; chimney, cimney)
4. Substitute "s" for soft "c". (rancid, ransid; once, onse)
5. Substitute "k" for hard "c". (cold, kold; comfort, komfort)
6. Substitute "f" for "gh" and "ph". (cough, kof)
7. Substitute "x" for the sound of "ks". (attacks, atax; rocks, rox)

PRACTICE SENTENCES

1. The chair that you saw was for me.
2. Of all the people that we know you are the best.
3. Be sure to be in time for the exposition.
4. The boys and girls are ready for the translation.
5. To be or not to be that is the question.
6. All will be well if you describe it as such.
7. The judge dismissed most of the transients.
8. Be sure to come for the position from there.
9. He wants to circumnavigate the globe.
10. At best life is but transitory.
11. He was seen running most speedily.
12. Your host was disappointed in you and your friends.
13. Coughing in cold weather is most distressing.
14. He will do everything to circumvent it.
15. He described the circumstances from your translation.

The A.B.C. Shorthand equivalent to the practice sentences.

1. - cair -t u saw ws f m.
2. v all - people -t we no u r - b-.
3. b sure t b n time f - exposi! .
4. - boys & girls r redy f - Tla! .
5. t b o not t b -t z - quest! .
6. all will be well f u Dkrib it as suc.
7. - judg Dmisd m- v - Tients .
8. b sure t kum f - posil fr -r .
9. e wants t Cnavigat - glob .
10. @ b- life z bt Titory .
11. e ws seen run, m- speedily .
12. ur h- ws Dapointed n u & ur frends .
13. kof, n kold wether z m- Dtres, .
14. e wil do everyth, t Cvent it .
15. e Dkribd - Cstances fr ur Tla! .

LESSON III

1. Substitute *M* for the prefix "mis".

examples: mistake, *Mtake*
 misfit, *Mfit*
 mismanage, *Mmanage*

2. Substitute *K* for the prefixes "cog", "col", "com", "con", "cor".

examples: collect, *Klekt*
 conform, *Kform*
 comfort, *Kfort*

3. Substitute *n* for the prefixes "en" and "in".

examples: enlarge, *nlarg*
 indict, *ndit*
 entertain, *ntertain*

4. Substitute an apostrophe (') for the suffixes "cial", "sual", "tial".

examples: crucial, *kru'*
 essential, *essen'*
 usual, *u'*

5. Substitute a double apostrophe (") for the suffixes "ance", "ence", "ancy" and "ency".

examples: dance, *d"*
 preference, *prefer"*
 infancy, *nf"*

6. Substitute *r/* for the suffixes, "ary", "ory", "ury".

examples: stationery, *stationr/*
 usury, *usr/*
 sorry, *sor/*

PRACTICE SENTENCES

- It was a mistake to disappoint the missionary.
- Collect yourself and entertain us.
- The crucial moment came at last.
- From infancy to manhood is a long transition.
- He was very sorry that you did not dance.
- Mistaking him for a misanthrope he was disappointed.
- Collectively they completely circumvented everything.
- He was instructed to enlarge the entire partition.
- Having had a facial massage he felt very fit.
- For instance the essential dance was lost.
- Usury is at best an unforgiving mistake.
- Confirmed in the belief he was comforted.
- You cannot indict a whole nation.
- First and last he was very substantial.
- The transition period enlarges one's scope.

The A.B.C. Shorthand equivalent to the practice sentences.

- it was a *Mtak t Dapoint - Monr/*.
- Kekt urself & ntertain us.*
- *kru' moment kam @ l-*.
- fr nf" t manhood z a long Ti! .*
- e was ur/ sr/ - t u did nt d" .*
- Mtak, him f a Manthrop e was Dapointed*.
- Kekitivly -y Kpletly Cvented evryth. .*
- e was nstrukted t nlarj - nbir parti!*
- hav, had a fa' massage e felt ur/ fit .*
- f nst" - essen' d" was l- .*
- usr/ z @ b- a unforgiv, Mtak .*
- Kfirmd n - belief e was Kforted .*
- u knt ndit a whol na! .*
- fr- & la- e was ur/ substan'*
- Ti! period nlarj - nbir skop .*

LESSON IV

The following twenty words with their repetitions recur so frequently that together with the vocabulary in Lesson I they constitute in the aggregate one third (33 1/3%) of the total number of words used in the English language.

all	<i>l</i>	they	<i>-y</i>
but	<i>bt</i>	this	<i>-s</i>
would	<i>(d</i>	there	<i>-r</i>
which	<i>(c</i>	has	<i>hs</i>
what	<i>(t</i>	had	<i>hd</i>
was	<i>(s</i>	have	<i>hv</i>
whom	<i>(m</i>	she	<i>)e</i>
will	<i>(l</i>	shall	<i>)l</i>
when	<i>(n</i>	most	<i>m-</i>
can	<i>kn</i>	my	<i>m-</i>

PRINCIPLES

1. Substitute a left parenthesis (for the letters "w" and "wh" when they begin a word. [work, (*rk*; when, (*n*)
2. Substitute the right parenthesis) for the combination letters "sh" when they begin a word. [shame,)ame; short,)ort]
3. Substitute "j" for soft "g". [judge, *juj*; engage, *ngaj*]
4. Substitute a dot over the letter (·) for "i" and "y" [by, *b*; my, *m*; mine, *m·n*]
5. When a word has two vowels, write the vowel which best represents the sound. [great, *grat*; friend, *frend*]

NOTE—The substitution of the dot over the letter for "i" and "y" is optional. After the student has mastered the entire course he will find the use of the dot unnecessary.

PRACTICE SENTENCES

1. All men mistook him for a college professor.
2. What would you say if you were there?
3. Which of these engineers is with your firm?
4. They transferred me to a new station.
5. What is the thing which she translated for me?
6. She has to recondition him for the position.
7. Shall we be going there the easiest way?
8. All of my transfers were disregarded entirely.
9. What would she be doing under such circumstances?
10. There are transparent lights being used there.
11. He shared everything with his friends there.
12. The boy was being compelled to share all.
13. Circumstantial evidence was most convincing.
14. The transport was destroyed the usual way.
15. The expression on his face was convincing.

The A.B.C. Shorthand equivalent to the practice sentences.

1. *l men Mtook hm f a Klej profesor .*
2. *(t (d u sa f u (r -r ?*
3. *(c v -se njineers z (th ur frm ?*
4. *-y Tferd m t a nu sta! .*
5. *(t z - -, (c)e Tlated f m ?*
6. *)e hs t rekondit hm f - posit .*
7. *)l w b go, -r - es - wa ?*
8. *I v m Tfers (r Dregarded ntrly .*
9. *(t (d)e b do, under sc Cst's ?*
10. *-r r Tparent lts be, used -r .*
11. *e)ard everyth, (th hs frends -re .*
12. *- bo· (s be, Kpeld to)are l.*
13. *Cstan' evd" (s m- Kvens, .*
14. *- Tport (s Dtrud - u' wa.*
15. *- xpr! on hs fas (s Kvens, .*

LESSON V

PRINCIPLES

1. Substitute *A* for the prefixes "accom", "accor", "accum".

examples: accomplish, *Aplish*
according, *Ad*,
accumulate, *Aulate*

2. Substitute *P* for the prefixes "pr", "per", "pur", "pro", "pre".

examples: person, *Pson*
proper, *Pper*
purple, *Ppl*

3. Substitute *R* for the prefixes "reco", "recom", "recog" "recon"

examples: recognize, *Rnz*
record, *Rd*
reconciliation, *Rskl*

4. Substitute the plus sign (+) for the suffixes "and" "ant", "end" and "ent".

examples: blend, *bl+*
hydrant, *hydr+*
potent, *pot+*

5. Substitute a semicolon (;) for the suffix "ted".

examples: printed, *prn*;
rejected, *rejek*;
pointed, *pon*;

6. Substitute a colon (:) for the suffixes "der", "ter" "ther", "tor".

examples: other, *o:*
neither, *ne:*
daughter, *do:*

PRACTICE SENTENCES

1. He liked to accomodate accomplished artists

2. According to this person I am prepared.

3. Record the accumulated records in your book.

4. To make the tea potent blend it properly.

5. Neither side accomplished its purpose.

6. The printed word is most potent.

7. The other daughter rejected the purple coat.

8. Accumulate the proper records for dancing.

9. The rejected suitor attempted a reconciliation.

10. The hydrant prevented him from parking.

11. It is the easiest thing to do under the circumstances.

12. Accord him recognition and transfer the deed.

13. The proper profession will bring you recognition.

14. Which person shall it be?

15. It was printed on purple paper.

The A.B.C. Shorthand equivalent to the practice sentences.

1. *e lkd t Aodat Aplshd art-s*.

9. *- rejek; suitor atemp; a Rskl*

2. *Ad, t -s Pson I m Ppar*.

10. *-hydr+ Pven; hm fr park,*.

3. *Rd -Aula; Rds n ur book*.

11. *t z - esz - , t do un: - Cst's*.

4. *t mak - tea pot+ bl+ t Pperly*.

12. *Ad hm Rni! & Tfer - deed*.

5. *ne: sd Aplshd ts Ppos*.

13. *- Pper Pfe! (l br, u Rni!*.

6. *- prn; word s m- pot+*.

14. *(c Pson)l - t b ?*

7. *- o: do: rejek; - Ppl kot*.

15. *t (s prn; on Ppl paper*.

8. *Amulat - Pper Rds f d*.

LESSON VI

The following twenty words, with their repetitions, recur so frequently that they constitute with their repetitions and the vocabularies in lessons two and four about one half (50%) of the total number of words used in the English language.

go	g	new	nu
some	sm	any	an
could	kd	first	1-
thing	-	well	(l)
think	-nk	say	sa
do	d	next	nx
lie	l	until	ti
time	tm	cannot	knt
send	s+	more	mo
very	vr	easy	ez

PRINCIPLES

1. Substitute "o" for "aw" (law, *lo*) (crawl, *krol*) (drawn, *dron*)
2. Substitute "u" for "ew". (few, *fu*) (crew, *kru*)
3. Substitute "x" for "ex" when it begins a word. (extra, *xtra*) and "acc" when it is pronounced like ex (accident, *xd+*).

PRACTICE SENTENCES

1. Go into the garden and send in more fruit.
2. Some people could think better than that.
3. He cannot do more until you see him.
4. Next time you lie down be very careful.
5. Say that you cannot dance.
6. The more I see of him the better I like him.
7. Take it easy and say no more to him.
8. Time and tide wait for no man.
9. The exact time when he came is not known.
10. The best thing to do is to be silent.
11. The translation could not be recognized.
12. The district most visited is being destroyed.
13. They tried to enlarge in the usual way.
14. The stationery store is being reconditioned.
15. The moon came in time to save us all.

The A.B.C. Shorthand equivalent to the practice sentences.

1. *g n̄to - garden & s+ n̄ mo frut.*
2. *sm pepl kd -nk be: -n -t.*
3. *e knt d mo tl u see hm.*
4. *n̄ .tm u l̄ down b vr karful.*
5. *sa -t u kn̄ d"*
6. *- mo I see v hm - be; I lk hm.*
7. *tak t ex & sa no mo t hm*
8. *tm & td wat f no man.*
9. *- xakt tm (n e kam x nt non).*
10. *- b- -, t d z t b sl+.*
11. *- Tla! kdnt b Rnsd.*
12. *- Dtrk m- vs; z be, Dtrd.*
13. *-y trd t nlaj n - u' wa.*
14. *- sta!r/ stor z be, Rd!d.*
15. *- moon kam n t'm t sav us l.*

LESSON VII

1. Substitute "m" for the prefixes "em" and "im".

examples: empire, *mpr*
 import, *mport*
 imposition, *mpos!*

2. Substitute *X* for the prefixes "extra", "extri".

examples: extract, *Xkt*
 extreme, *Xm*
 extraneous, *Xneous*

3. Substitute *I* for the prefixes "inter", "intro", "enter" "entro".

examples: interest, *I-*
 introduction, *Idk!*
 entertain, *Itan*

4. Substitute *V* for the suffixes "ive", "sive", and "tive"

examples: expensive, *xpenV*
 productive, *PdukV*
 destructive, *DtrukV*

5. Substitute *J* for the suffixes "cient", "science", "sient" "tience"

examples: ancient, *anJ*
 patience, *paJ*
 quotient, *quoJ*

6. Substitute *D* for the suffix "tude".

examples: magnitude, *magnD*
 aptitude, *aptD*
 solitude, *solD*

PRACTICE SENTENCES

1. The empire being recognized gave us extreme joy.
2. Extraordinary circumstances prevented me.
3. The introduction interested me very much.
4. Expensive imported clothing is being worn.
5. The ancient custom of entertaining is still with us.
6. It was a great imposition to extract a fine.
7. The introduction was very entertaining.
8. Patience though a virtue is destructive at times.
9. The magnitude of the empire is impressive.
10. Solitude makes man introspective.
11. It was an imposition to introduce him.
12. Extract all of the expensive juices.
13. Transplant the productive products.
14. Extreme weather taxes one's patience.
15. Interest yourself in extraordinary things.

The A.B.C. Shorthand equivalent to the practice sentences.

1. - *mpr be, Rnzd gav us Xm jo.*
2. *Xord-nr/ Cst's Pven; m.*
3. - *Iduk! Ies; m vr mc.*
4. *xpenV mpor; kloth, z be, worn.*
5. - *anJ kustom v Itan, z still (in us).*
6. - *t (s a grat mpos! t Xkt a fn.*
7. - *Iduk! (s vr Itan.*
8. *paJ -o a vrtu z DtrukV (@ tms).*
9. - *magnD v - mpr s mprsv*
10. *solD maks man IspekV*
11. - *t (s a mpos! t Idus hm.*
12. *Xkt l v - xpenV juss.*
13. *Tpl+ - PdukV Pdkts.*
14. *Xm we: taxes ones paJ.*
15. *I- urslf. n Xord-nr/ -s.*

LESSON VIII

PRINCIPLES

1. Substitute *mG* for the prefixes "magna", "magne".
examples: magnificent, *mGfs+*
magnitude, *mGD*
magnetic, *mGt_k*
2. Substitute *S* for the prefixes "suspe", "suspi", "suscep"
examples: suspect, *Skt*
susceptible, *Sible*
suspicion, *S!*
3. Substitute *L* for the prefixes "letter", and "liter".
examples: literature, *Lature*
letterhead, *Lhed*
literally, *Laly*
4. Substitute *R* for the suffix "ure".
examples: pleasure, *plzR*
insure, *nsR*
procure, *PkR*
5. Substitute *N* for the suffixes "antic" and "entic".
examples: frantic, *frN*
gigantic, *jgN*
authentic, *othN*
6. Substitute *t/* for the suffixes "ity", "ety", and "aty"
examples: personality, *Psonalt/*
profanity, *Pfant/*
feasibility, *fezabl/*
7. Substitute *G* for the suffixes "ology", "ology", "ulogy"
examples: zoology, *zoG*
pathology, *pathG*
anology, *anG*

PRACTICE SENTENCES

1. His magnetic personality was provocative.
2. The magnificent sculpture was displayed.
3. The gigantic magneto was destroyed.
4. French literature is printed cheaply.
5. Zoology is an interesting subject to study.
6. Pleasure seeking interferes with study.
7. He was frantic with fear when he magnified his problem.
8. Insure all of your valuables for a sum.
9. Suspecting him of a dual personality he left.
10. He was very susceptible to suggestions.
11. Procure an authentic book on physiology.
12. He magnified his suspicions of him.
13. Profanity is not permitted in school.
14. Literally speaking he was magnificent.
15. Being of a suspicious nature he magnified everything.

The A.B.C. Shorthand equivalent to the practice sentences.

1. *hs mGt_k Psonalt/ (s PvokaV*
2. *- mGfs+ skulptR (s Dplad.*
3. *-jgN mGt_o (s Dtrod.*
4. *frnc LatR z prn; cply.*
5. *zooG z a I-, sbjkt t study.*
6. *PlzR seek, Ifers (th study.*
7. *e (s frN (th fear (n e mGf_d hs Pblm.*
8. *nsR t v ur valuables f a sum.*
9. *Skt, hm v a dual Psonalt/ e left.*
10. *e (s vr Spibl t sugjs!s.*
11. *Pkur a othN book on fz-G.*
12. *e mGf_d hs S!s v hm.*
13. *Pfant/ z nt Pm; n skool.*
14. *Laly spek, e (s mGf_{s+}.*
15. *bc, v a Ssous natR e mGf_d evryth, .*

LESSON IX

PRINCIPLES

1. Substitute *U* for the prefixes "ulta", "ulte" and "ulti".
examples: ultimate, *Umat*
 ulterior, *Ureor*
 ultimatum, *Umatum*
2. Substitute *N* for the prefixes "insta", "inste" and "insti".
examples: institute, *Ntut*
 instruct, *Nrkt*
 instant, *N+*
3. Substitute *H* for the prefixes "hydra" and "hydro".
examples: hydraulic, *Hlk*
 hydrant, *H+*
 hydrochloric, *Hklorik*
4. Substitute *L* for the suffixes "ly", "ily" and "ely".
examples: angrily, *angrl*
 merrily, *merl*
 faithfully, *fathfL*
5. Substitute *s/* for the suffixes "us", "ous", "ious" and "cious".
examples: obnoxious, *obnoxs/*
 spacious, *spas/*
 judicious, *juds/*
6. Substitute *B* for the suffixes "ble", "able", "ible", "ably" and "ibly".
examples: able, *aB*
 possibly, *PB*
 noble, *nB*

PRACTICE SENTENCES

1. He had an ulterior motive in inviting me here.
2. The ultimate aim of education is culture.
3. The institute of physiology is magnificent.
4. Instruct the students to be literary.
5. The hydrant prevented the car from parking.
6. The hydraulic press was installed.
7. The instigators were prevented from acting.
8. He dismissed his servant angrily.
9. Merrily they came romping over the meadow.
10. His character was obnoxious and disgusting.
11. If the proposition is agreeable sign instantly.
12. The institute is probably closed.
13. Ultimately you will find him judicious.
14. The instant you see him greet him cheerfully.
15. The hydrochloric acid is here.

The A.B.C. Shorthand equivalent to the practice sentences

1. *e hd a Urior. moV n nvt, m hre.*
2. *- Umat om v eduka! z kltR*
3. *- Ntut v fzG z mGfs+.*
4. *Nrkt - stud+s t b Lr/.*
5. *- H+ Pven; - kar fr park.*
6. *- Hlk pres (s Nld.*
7. *- Ngators (r rvm; fr akt,*
8. *e Dmsd hs serv+ angrL.*
9. *merL -y kam romp, ovr - medo.*
10. *hs karak: (s obnoxs/ & Dgust, .*
11. *f - Ppos! z agreB sn iv+L.*
12. *- Ntut z PbB klosd*
13. *UmatL u (l fnf hm juds/*
14. *- N+ u see hm greei hm crfL.*
15. *- Hklorik usa z nre.*

LESSON X

PRINCIPLES

1. Substitute *aG* for the prefixes "aggra", "agre" and "agri".

examples: aggravate, *aGvat*
agriculture, *aGkltr*
agreeable, *aGB*

2. Substitute *rK* for the prefixes "recla", "recli", and "reclu".

examples: reclaim, *rKm*
recluse, *rKs*
reclamation, *rKma!*

3. Substitute *nk* for the prefixes "incla", "incli" and "inclu".

examples: inclination, *nKna!*
inclement, *nKm+*
inclusive, *nKsV*

4. Substitute *P* for the suffix "ple".

examples: principle, *PnsP*
multiple, *mltP*
triple, *trP*

5. Substitute *K* for the suffixes, "acle", "icle" and "ical".

examples: tabernacle, *tabrnK*
particle, *partK*
icicle, *isK*

6. Substitute *S* for the suffixes "astic", "estic", "istic", "ostic", "ustic".

examples: rustic, *rS*
atavistic, *atavS*
majestic, *majS*

PRACTICE SENTENCES

1. The agricultural school is very rustic.
2. The proposition that he made was agreeable.
3. The recluse was inclined to morbidity.
4. My inclination was correct.
5. The inclement weather made us antagonistic.
6. The principle thing to remember is written here.
7. This particle is to be destroyed at once.
8. His antagonistic attitude was obnoxious.
9. The problem he gave us is characteristic.
10. The situation was aggravated by his presence.
11. The reclamation of the mines was drastic.
12. The principle thing to include was forgotten.
13. I followed my natural inclination.
14. The agreeable rustic life made him healthy.
15. The icicle dropped in characteristic fashion.

The A.B.C. Shorthand equivalent to the practice sentences.

1. - *aGkltrl skool s vr rS.*
2. - *Ppos! -t e mad (s aGB.*
3. - *rKs (s nKnd t morbdt/.*
4. *m nKnl (s korkt.*
5. - *nKm+ (e: mad us antagonS.*
6. - *PnsP -, t remembr s rten hre*
7. - *partK s t b Dtrd @ ons.*
8. *hs antagonS attud (s obnozs/.*

9. - *Pblm e gav us s karaktrS.*
10. - *stu! (s aGva; b hs pres".*
11. - *rKma! v - m:ns (s drS.*
12. - *PnsP -, t nKd (s forgotn.*
13. *I folod m: natRl nKna!.*
14. - *aGB rS lf mad hm helthy.*
15. - *isK dropd n karaktS fa!.*

LESSON XI

PRINCIPLES

1. Substitute *F* for the suffixes, "ful" and, "fully"examples: useful, *usF*
helpful, *hlpF*
hopeful, *hopF*2. Substitute *v* for the suffix "ever".examples: whenever, (*nv/*
forever, *forv/*
however, *howv/*3. Substitute *g/* for the suffix "age"examples: courage, *kourg/*
savage, *savg/*
storage, *storg/*4. Substitute *n/* for the suffix "ness".examples: bigness, *bgn/*
fairness, *farn/*
usefulness, *usfln/*5. Substitute *T* for the suffixes, "atic", "etic", "itic" and "otic".examples: dogmatic, *dogmT*
cosmetic, *kosmT*
erotic, *erT*6. Substitute *f/* for the suffix "fication".examples: specification, *spesf/*
classification, *klsf/*
justification, *jstf/*

PRACTICE SENTENCES

1. His property was useful in getting him recognition.

2. My introduction helped him wherever he went.

3. His courage inclined him to adventure.

4. The bigness of the empire was beyond imagination.

5. In all fairness to his ability we must be helpful.

6. There is no justification in being dogmatic.

7. Submit specifications whenever possible.

8. The savage showed an atavistic courage.

9. Be helpful whenever and wherever you can.

10. The usefulness of a storage place is evident.

11. The Democratic Party in the United States is in power.

12. The army was powerful because of its bigness.

13. His fairness and courage were forever with him.

14. The cosmetic industry has its usefulness.

15. He showed his gratification by being helpful.

The A.B.C. Shorthand equivalent to the practice sentences.

1. *hs Pperty* (s *usF* n *get*, *hm Rn!*
2. *m-Iduk!* *hlpd km* (*rv/* e (+.
3. *hs kourg/ nKna hsn t adv+R.*
4. *-b-gn/ v - mpr* (s *byond imajna!*
5. *n l farn/ t hs ablt/ w m- b hlpF.*
6. *-r z no justf/ n be, dogmT.*
7. *submit spesf/s* (*nv/ posB.*
8. *- savg/)od a atavS kourg/.*

9. *b hlpF* (*nv/* & (*rv/* u *kn.*
10. *- usFn/ u a storg/ plas z evd+.*
11. *- demokrT party n - U. S. z n power.*
12. *- army* (s *powerF bks v its bgn/.*
13. *hs farn/ & kourg/* (*r forv/* (- *km.*
14. *- kosmT industry hs ts usFn/.*
15. *e)od hs gratf/ b be, hlpF.*

LESSON XII

WORD COMBINATIONS

1. In all phrases such as I am, you are, he is, she is, I shall, etc., combine the words into one. (I am *im*) (You are, *ur*) (he is, *hs*)

2. also use the following word combinations:

of course,	<i>vks</i>
inasmuch as,	<i>nsmcs</i>
as well as,	<i>sls</i>
insofar as,	<i>nsfs</i>
for instance,	<i>e.g.</i>
for example,	<i>e.g.</i>
even though,	<i>vnth</i>
but also,	<i>btls</i>
more and more,	<i>mom</i>
in spite of,	<i>nsprv</i>
moreover,	<i>m°</i>
therefore,	<i>-rfr</i>
however,	<i>hV</i>
on the other hand,	<i>nto+</i>
on the contrary,	<i>o-kr/</i>

PRACTICE SENTENCES

- I am coming to your house in spite of the rain.
- Of course everything depends on you.
- In so far as money matters are concerned he is safe.
- Inasmuch as you are late he will return.
- He is healthy as well as wealthy.
- For example to arrive at a conclusion they compromised.
- Even though he was wealthy he wanted more and more.
- He did it in spite of all prophecies.
- On the other hand he remained silent.
- Inasmuch as you cannot come I'll remain.
- Moreover, she is driving faster even now.
- Therefore, the best thing to do is to procure food.
- In spite of conditions he became more and more famous.
- Of course that being the case he did it.
- I shall see you more and more in spite of him.

The A.B.C. Shorthand equivalent to the practice sentences.

- im kum, t ur hous nsprv - ran.*
- vks evryth, dep+s on u.*
- nsfs mon matrs r Ksrnd es saf.*
- nsmcs ur lat e(l return.*
- es healthy sia (elthy.*
- e.g. t arrv @ a Kklu/ -y Kprom:zd*
- vnth e (s wealthy e (an; mom,*
- e-d'd t nsprv l Pfess.*
- nto+ e remand sli+.*
- nsmcs u knt kum ill reman.*
- m°)s drv, fas: evn now.*
- rfr - b-, t do s t PkR fud.*
- nsprv Kdls e bekam mom fams/.*
- vks -t be, -kas e d'd it.*
- i (l see u mom nsprv hm.*

100 MISTAKES TO AVOID IN WRITING

By ROGER STANLEY

Spelling

RELATIVELY simple words are more often misspelled in manuscripts than the posers that make trouble for contestants in spelling bees.

According to Miss Adelaide B. Hakes, supervisor of the technical department at the Katherine Gibbs School in New York City, the following ten words are most frequently misspelled in English. This list is based on several years' study of the spelling papers of students.

This is the list of ten words:

CORRECT	INCORRECT
procédure	procedure
lose	loose
benefited	benefitted
accommodate	acommodate
adviser	advisor
occurrence	occurrence
supersede	supercede
all right	alright
principal	principle
affect	effect

In her book, "Experimental Studies in Psychology and Pedagogy in Spelling," Alice E. Watson, of Teachers College, Columbia University, lists forty words that constitute spelling problems to students.

The list which follows was compiled from 11,938 items assembled by throwing together into a complete list forty individual lists made by students. More than 6000 different words were included.

The forty words are:

aborigines	isosceles
alliteration	jacinth
alienated	ju-jutsu
allegretto	ohms
anaesthetic	oleomargarine
antennae	patronymic
archaeologists	pyorrhea
bourgeois	reveille
buoyantly	saccharine
cinnamon	sarsaparilla
convalescence	shrapnel
chrysanthemum	spaghetti
dyspepsia	spasmodically
fluorescent	stethoscope
gazeteer	subpoena
glycerin	ukulele
guerilla	unprecedented
hacienda	ventriloquist
ichthyology	verticles
intaglio	yeomanry

In "The Student's Handbook," by William Allan Brooks, is listed a number of words which are most frequently misspelled in college entrance examinations. The list which follows contains mistakes made in college entrance examinations and also in civil service examinations:

(a)
abridgement
abscess
absence
accede

academy
acceptable
accessible
accidentally
accommodate

accompaniment	beginning
achieve	beginning
achievement	beginning
admission	beginning
acquainted	beginning
acquitted	beginning
acquiesce	beginning
accuracy	beginning
across	beginning
advice	beginning
advise	beginning
adviser	beginning
adequate	beginning
address	beginning
addressed	beginning
aerated	beginning
aerodrome	beginning
aesthetic	beginning
affects	beginning
aggravate	beginning
airplane	beginning
allotted	beginning
already	beginning
all right	beginning
altogether	beginning
aitar	beginning
alter	beginning
aluminum	beginning
always	beginning
amateur	beginning
among	beginning
amount	beginning
anemia	beginning
anesthetic	beginning
analysis	beginning
analyze	beginning
angel	beginning
angle	beginning
annual	beginning
anonymous	beginning
anxiety	beginning
apart	beginning
apparent	beginning
apparatus	beginning
appearance	beginning
appetite	beginning
apiece	beginning
appreciate	beginning
arrange	beginning
arouse	beginning
argument	beginning
archaeology	beginning
arctic	beginning
arising	beginning
arithmetic	beginning
ascend	beginning
ascent	beginning
ascendant	beginning
ascendancy	beginning
assassin	beginning
assassinate	beginning
association	beginning
athlete	beginning
athletic	beginning
attendance	beginning
auditor	beginning
auxiliary	beginning
(b)	beginning
baccalaureate	beginning
bachelor	beginning
balance	beginning
based	beginning
barytone	beginning
barrack	beginning
battalion	beginning
bankruptcy	beginning
bazaar	beginning
(d)	beginning
dealt	beginning
debater	beginning
deceive	beginning
deceased	beginning
defendants	beginning

definite	forehead	leisure	paid
deferred	formerly	library	parallel
demeanor	foretell	license	parcel
demurrage	forty	lightning	paralysis
dependence	fourth	likable	parliament
debtor	friend	liquidate	partner
deficit	forward	liquefy	passenger
descendant		loose	pastime
describe		lose	patient
description	(g)	losing	peaceable
desert	gelatin	lovable	perceive
dessert	generally	lying	perform
desiccate	genuineness		peddler
despair	gnome	(m)	permissible
desperate	government	manageable	peremptory
device	grammar	maintenance	personnel
devise	grandeur	manikin	personal
develop	grievous	maneuver	perseverance
development	guarantee	manual	perspiration
dexterous	guardian	marriage	persuade
dietitian	granddaughter	mathematics	picnic
different		masquerade	picnicking
dilemma	(h)	matinee	planning
dilapidated	harass	mayonnaise	pleasant
diocese	hairbreadth	meant	pneumonia
diphtheria	height	medieval	policy
diphthong	heroes	messenger	politics
direct	hoping	millennium	politician
disappear	humorous	millionaire	possessor
disappoint	hundredths	mineralogy	possession
disastrous	hurriedly	miscellaneous	prairie
discern	hygienic	mischievous	precede
discipline		misspell	precedence
disease	(i)	misstatement	predilection
diseased	icing	momentary	preference
discreet	illegible	mortgage	preferred
dispatch	imaginary	monastery	prejudice
dissatisfied	immediately	moneyed	preparation
dissipate	immigration	muscle	presence
distributor	imminent	mustache	procedure
divide	impinging		proffered
divine	impromptu	(n)	professor
doctor	incidentally	negroes	proceed
	independence	necessary	prominent
(e)	indispensable	negotiate	promissory
earnest	indiscreet	neither	pronunciation
ecstasy	inference	nickel	privilege
eczema	infinite	nineteen	principal
effects	inflammation	ninety	principle
effeminacy	innocuous	ninetieth	publicity
eighths	inoculate	ninth	pursue
eligible	instance	nineteenth	psychology
elementary	insistence	noticeable	
eliminate	instil	nowadays	(q)
embarrass	intentionally	nucleus	questionnaire
emigrant	intelligible	numbskull	quietly
emphasize	intercede		quite
enemy	inveigle	(o)	
encouraging	iridescent	oblige	
equipped	its	obligation	
erroneous	itself	obligato	
exaggerate		occasion	
exceed	(j)	occasionally	
excerpt	judgment	occur	
excel	jeopardy	occurrence	
excellent		occurring	
excellence	(k)	occurred	
exercise	knowledge	offered	
exhilarate	keenness	omelet	
existence		omission	
expense	(l)	omit	
	label	omitted	
(f)	laboratory	oneself	
fascinate	lacquer	operate	
feasible	ladies	opportunity	
fierce	laid	optimistic	
financier	later	original	
fiscal	latter	outrageous	
finally	lead		(p)
foreclosure	led		
foreigner	ledger	pacifist	
foregoing	legible	panicky	
	legionnaire		

(s)	television
sacrilegious	tenant
salable	tariff
safety	tendency
salary	tenement
sandwich	their
schedule	there
secede	through
secretary	tongue
security	totally
seize	traceable
sentence	tract
separate	transferable
sergeant	truly
serviceably	
shining	(u)
siege	until
similar	unnecessary
since	"unanimous
sincerely	useful
siphon	usually
sophomore	
sovereign	(v)
specimen	vacillate
spaghetti	vacuum
stopping	vengeance
strictly	village
succeed	villain
* superintendent	
supersede	(w)
stretch	warrant
surprise	whether
susceptible	weather
* sustenance	weird
subpoena	woolly
studying	
symmetry	(y)
symmetrical	yacht
(t)	
technical	(z)
temperament	zoology

AV

General Rules for Spelling . . .

The application of the following rules will help the writer in overcoming the usual spelling difficulties that arise in the course of his daily work.

1. All words of one syllable ending in "l," with a single vowel before it, have "ll" at the close as *will*, *sell*, *dill*.

2. All words of one syllable ending with "l," with a double vowel before it, have only one "l" at the close, as *pail*, *nail*, *sail*.

3. The words *foretell*, *distill*, *instill*, and *fulfill* retain the "ll" of their primitives. Derivatives of *dull*, *skill*, *will*, and *full*, also retain the "ll" when the accent falls upon these words, as *dullness*, *skillful*, *willful*, *fullness*.

4. Words of more than one syllable ending in "l," have only one "l" at the close, as *delightful*, *faithful*; unless the accent falls on the last syllable, as in "*be-fall*," etc.

5. Words ending in "l," double that letter in the termination "ly": *finally*.

6. Drop the final "l" from such words as *all* and *full*, when they are combined with other words, *although*, *altogether*, *already*, *beautiful*.

7. Do not drop the final "l," before a suffix beginning with "l": *wool*, *woolly*; *final*, *finally*; *real*, *really*.

8. Participles ending in *ing*, from verbs ending in "e," lose the final "e" as in *have*, *having*; *make*, *making*; etc.; but verbs ending in *ee* retain both, as in *see*, *seeing*. Exceptions: The word *dye* retains the "e" before *ing*: *dyeing*, also *singeing* and words ending in "oe," as in *hoeing*, *shoeing*, etc., retain the "e."

9. All adverbs ending in "ly" and nouns ending in "ment" retain the final "e" of the primitives, as *brave*, *bravely*; *refine*, *refinement*; except words ending in *dge*, as *acknowledge*, *acknowledgment*.

10. Words ending in "e" drop that letter before the termination *able*, as in *move*, *movable*; unless ending in "ce" or "ge" when it is retained as in *change*, *changeable*, etc.

11. Words of one syllable ending in a consonant with a single vowel before it, double that consonant in derivatives, as *ship*, *shipping*, etc. But if ending in a consonant with a double vowel before it, they do not double the consonant in derivatives, as *troop*, *trooper*, etc.

12. Words of more than one syllable, ending in a consonant preceded by a single vowel, and accented on the last syllable, double that consonant in derivatives, as *commit*, *committed*: but except *chagrin*, *chagrined*.

13. Nouns ending in *y*, preceded by a vowel, form their plural by adding *s*, as *money*, *moneys*: but if *y* is preceded by a consonant it is changed to *ies* in the plural, as *bounty*, *bounties*.

14. Compound words whose primitives end in *y*, change *y* into *i*, as *beauty*, *beautiful*, *duty*, *dutiful*, etc.

15. All words ending in *n* keep the *n* before the suffix *ness*: *keen*, *keeness*; *plain*, *plainness*.

16. When the diphthong *ei* or *ie* has the sound of long *e*, *i* comes before *e* except after *c*, as *believe*, *receive*, *perceive*, *ceiling*.

The following rhyme, if memorized will help you in spelling words in *ie* and *ei*:

I before E
Except after C
Or when sounded as A
As in neighbor and weigh

17. When words end in *c*, add *k* to *c* when adding *ing* or *ed* as in *picnic*, *picnicking*; *traffic*, *trafficking*, etc.

Special Words

The following words should be watched carefully as they are contrary to the above rules.

neither	transferring
inveigle	transferred
plebeian	acknowledgment
weird	argument
seize	duly
leisure	judgment
gaseous	truly
chagrined	foreign
inferable	height
transferable	singeing
hoeing	excellence
financier	tying

Words Frequently Confused

accept—to receive	cession—yielding	euphemism—substituting delicate for offensive expression	interstate—between states
except—to leave out	session—a meeting	euphemism—affection of speech	intrastate—within a state
accede—to agree	condemn—censure	elegy—poem about death	lay—to put down
exceed—to surpass	contemn—treat with contempt	eulogy—formal praise	lie—to recline
advice—opinion	costly—expensive	expect—await	latter—opposite of “former”
advise—to counsel	costive—constipated	suspect—mistrust	more recent
access—admission to	complement—to supply a lack	export—to send abroad	later—denotes time
excess—more than enough	compliment—praise	import—to bring in from abroad	loose—not fast
affect—to influence—to pretend	collision—violent accident	emigrant—one who leaves a country	lose—be deprived of
effect—to make	collusion—trickery	immigrant—one who goes into a country	lend—verb
addition—an increase	correspondent—letter writer	elicit—to draw forth	loan—noun
edition—number of books printed at one time	co-respondent—third part in a divorce action	illicit—illegal	lessen—reduce
adapt—to make suitable	comprehensible—understandable	epithet—an adjective denoting a quality	lesson—something to be learned
adept—skilled	comprehensive—covering much	epitaph—inscription on a tomb	like—enjoy
ascent—an upward slope	conscious—aware	exceptional—unusual	lack—to need
assent—consent	conscientious—good character	exceptionable—subject to criticism	luxuriant—profuse growth
allude—to refer indirectly	crochet—kind of knitting	expiate—to atone for	luxurious—ease and luxury
elude—escape	crotchet—a small hook	expatiate—be copious in discussion	miner—worker in a mine
adverse—antagonistic	credible—believable	extant—still existing	minor—person under full age
averse—not inclined	creditable—estimable	extent—measure	magnet—steel bar
alley—narrow passage	captious—fault-finding	excite—stir up	magnate—person of great wealth
ally—associate	capricious—light hearted	incite—to arouse a particular action	majority—more than half of whole number in voting
assure—to make certain	conserve—save	fair—just	plurality—greatest number of votes cast for one of several candidates
insure—to guarantee	preserve—defend	fare—amount paid for trip	neglect—leaving some task undone
abjure—disavow	capacity—contents	farther—distance or space	negligence—habit of leaving things undone
adjure—to swear to	capability—intellectual attainment	further—refers to time	noted—famous
avocation—hobby	depreciate—to lessen in value	few—of small number	notorious—famous in an unfavorable sense
vocation—business or career	deprecate—disapprove	less—not so much	odious—repulsive
already—beforehand	deduce—arrive at a truth by reasoning	formally—ceremoniously	otiose—indolent
all ready—completely ready	adduce—to allege—to lead to	formerly—some time ago	ordinance—military equipment
altogether—entirely	devise—a plan	forth—away	ordinance—a statute
all together—in unison	devise—to plan	fourth—of four equal units	persecute—to ill treat
altar—religious shrine	depositary—a guardian	frightful—terrifying	prosecute—to sue
alter—change	repository—a place where anything is deposited for security	awful—awe inspiring	personal—private
ascetic—one who practices self denial	desert—a barren place	ferment—cause fermentation	personnel—employee
esthetic—appreciative of the beautiful	dessert—a course served at end of meal	foment—incite	principal—leader, chief
analyst—one who analyzes	diseased—sick	finally—at last	principle—general truth, rule
annalist—a writer of history	deceased—dead	finely—well	prescribe—ordain
at last—finally	decent—respectable	factitious—artificial sham	proscribe—to write before
at length—in detail	descent—change from higher to lower	factitious—pertaining to fiction	respectfully—with respect
aphasia—loss of speech	detract—withdraw	find—discover	respectively—as relating to each
amnesia—defeat of memory	distract—confuse	locate—to place	sensual—affecting the sense organs
beside—near	disposition—inclination	gorilla—ape	sensuous—voluptuous
besides—in addition to	deposition—sworn legal testimony	guerilla—irregular warfare	stationary—not movable
canvas—hempen cloth	divers—various	healthy—state of health	stationery—articles used in writing
canvass—to solicit	diverse—dissimilar	healthful—wholesome	special—particular—uncommon
casual—accidental	duel—fight	house—building	especial—distinguished among others of the same class or kind
causal—relating to origin	dual—expressing two	home—house in which one lives	practical—opposed to theoretical
capital—capital city	elusive—baffling	hoard—secret treasure	practicable—capable of being put into use
—accumulated wealth	illusory—imaginary	horde—a crowd	periphery—the surface of any body
capitol—state house	egoistic—excessive love of self	human—having qualities of a man	circumference—the perimeter of a circle
censure—condemn	egotistic—self praise	humane—benevolent	litany—a solemn supplication
censor—a critic	eminent—prominent	hypocritical—deceitful	ritual—code of ceremonies observed
censer—an incense container	imminent—impending	hypercritical—overcritical	proceed—to go forward
cooperation—united effort	erotic—pertaining to sexual love	ingenious—clever	precede—to go before
corporation—company	exotic—foreign—strange	ingenuous—artless	therefor—for that or this
continual—repeated action	esoteric—secret, private	imminent—impending	therefore—on that account
continuous—incessant without interruption	exoteric—external, public	immanent—inelastic	
contemptible—deserving of contempt		imply—insinuate	
contumacious—showing contempt		infer—to draw inference	
coarse—common		incredible—hard to believe	
course—a way of going		incredulous—skeptical	

The Following Words Should Be Written Singly

although	nowadays
altogether	nevertheless
already (adv.)	notwithstanding
anything	oneself
anybody	outside
everybody	somebody
himself	sometimes
herself	something
inside	somewhat
itself	whenever
inasmuch	wherever
myself	whoever
moreover	whatever
nobody	whichever

The Following Should Be Written as Separate Words

a while	no one
all right	near by
all ready	other hand
any one	per cent
every time	some day
every one	some one
in order	some time
in spite	

Words and Expressions to Be Avoided

AGGRAVATE means to make worse. It does not mean to irritate.

Incorrect: Don't aggravate him.

Correct: Don't irritate him.

ALL RIGHT is the correct word. There is no such word as *alright*.

APT means to be skillful.

Incorrect: He is *apt* to come.

Correct: He is *apt* with tools.

ANGRY:

Incorrect: She was *angry* at him.

Correct: She was *angry* with him.

AFARID:

Incorrect: I am afraid it will snow.

Correct: I *fear* it will snow.

AWFUL: Avoid this word at all times.

Incorrect: That's awful good.

Correct: That's *very* good. (also applies to AW-FULLY)

ALLOW:

Incorrect: He *allowed* it would be a good idea.

Correct: He *thought* it would be a good idea.

ALL OVER:

Incorrect: All over the country.

Correct: *Over* all the country.

AS THOUGH:

Incorrect: As though I cared.

Correct: *As if* I cared.

DIFFERENT THAN:

Incorrect: He is different than him.

Correct: He is *different from* him.

FUNNY:

Incorrect: It struck me as being very funny.

Correct: It struck me as being very *odd*.

LIKE:

Incorrect: He does it like I do.

Correct: He does it *as* I do.

ANTICIPATE:

Incorrect: I anticipate going to work soon.

Correct: I *expect* to go to work soon.

AS:

Incorrect: I must come again as I enjoyed myself.

Correct: I must come again *because* I enjoyed myself.

ALLUDE:

Incorrect: He alluded to me.

Correct: He *referred* to me.

BESIDES:

Incorrect: He walked besides me.

Correct: He walked *beside* me.

BETWEEN:

Incorrect: He walked between the crowd.

Correct: He walked *among* the crowd.

Correct: He walked *between* the two of us.

CLAIM:

Incorrect: He claimed he saw him.

Correct: He *asserted* that he *saw* him.

DIFFERENT:

Incorrect: He is different *than* me.

Correct: He is different *from* me.

EACH OTHER:

Incorrect: The crowd jostled each other.

Correct: The crowd jostled *one another*.

ENTHUSE:

Incorrect: He enthused over her acting.

Correct: He *was enthusiastic about* her acting.

GUESS:

Incorrect: I guess he will come.

Correct: I *believe* that he will come.

HUNG:

Incorrect: He was hung for his friend's murder.

Correct: He was *hanged* for murdering his friend.

LEARN:

Incorrect: I shall learn him his lesson.

Correct: I shall *teach* him his lesson.

LOAN:

Incorrect: I asked him to loan me the money.

Correct: I asked him to *lend* me the money.

BALANCE:

Incorrect: Three arrived, the balance came later.

Correct: Three arrived, the *rest* came later.

BLAME ON:

Incorrect: They blamed it *on* him.

Correct: They blamed him *for* it.

BORROW:

Incorrect: She wanted to borrow me her umbrella.

Correct: She wanted to *lend* me her umbrella.

EQUALLY WELL:

Incorrect: She could do it *equally as well*.

Correct: She could do it *equally well*.

GOOD:

Incorrect: It looks good.

Correct: It looks *well*.

GOT:

Incorrect: I have got a hunch.

Correct: I have a hunch.

HEALTHY:

Incorrect: The food was healthy..

Correct: The food was *wholesome*.

POSTED:

Incorrect: He was well posted.

Correct: He was well *informed*.

REALLY:

Incorrect: It was real good.

Correct: It was *really* good.

SEEM:

Incorrect: He seemed to recognize me.

Correct: He *appeared* to recognize me.

SETTLE:

Incorrect: He settled his debts when he cashed his bonus.

Correct: He *paid* his debts when he cashed his bonus.

STOP:

Incorrect: We stopped at the Copley Plaza Hotel.

Correct: We *stayed* at the Copley Plaza Hotel.

THESE KIND:

Incorrect: These kind of children.

Correct: *That kind* of children.

TRY:

Incorrect: He tried several experiments.

Correct: He *made* several experiments.

BOUND:

Incorrect: You're bound to take a vacation.

Correct: You're *determined* to take a vacation.

CAN:

Incorrect: Can I see you tomorrow?

Correct: *May* I see you tomorrow?

EXPECT:

Incorrect: I expect she considers me beautiful.

Correct: I *suppose* she considers me beautiful.

FUNNY:

Incorrect: How funny that you did not notice me.

Correct: How *strange* that you did not notice me.

GOT MARRIED:

Incorrect: The couple got married today.

Correct: The couple *was married* today.

GRADUATED:

Incorrect: He graduated from college in June.

Correct: He *was graduated* from college in June.

INSIDE:

Incorrect: The horse was inside of *the* barn.

Correct: The horse was inside the barn.

KIND OF A:

Incorrect: This is the kind of a girl I admire.

Correct: She is the kind of girl I admire.

LOTS:

Incorrect: She told me lots of things.

Correct: She told me *many* things.

OFF OF:

Incorrect: He got off of the elevator.

Correct: He got off the elevator.

PROVIDING:

Incorrect: He will work providing he is asked.

Correct: He will work *if* he is asked.

SURE:

Incorrect: Sure, I'll go.

Correct: *Surely* I'll go.

ANY PLACE:

Incorrect: Shall we drive any place tonight?

Correct: Shall we drive *anywhere* tonight?

Homonyms

The following words are a list of HOMONYMS (words sounding the same but spelled differently and having a different meaning).

A

Air—atmosphere.

ere—before.

Ale—malt liquor.

ail—illness.

All—everyone.

awl—a tool.

Ark—a place of safety.

arc—part of a circle.

Ate—have eaten.

eight—a number.

Aught—anything.

ought—should.

Brake—a thicket; part of a machine.

borne—carried, supported.

bourne—a limit, boundary.

Bough—a branch of a tree.

bow—to bend.

Boy—male child.

buoy—a floating object.

Bread—food made from grain.

bred—trained.

Brake—a thicket; part of a machine.

break—fracture.

Brews—to steep.

bruise—to hurt.

Brood—offspring.

brewed—did brew.

Bruit—noise; rumor.

brute—a beast.

Burrow—to dig.

borough—a corporate town.

But—except.

butt—the thick end; a cask.

Buy—to purchase.

by—near.

C

Calendar—almanac.

calender—a machine.

Call—to rouse; command; a visit.

caul—a membrane.

Cannon—a gun.

canon—a church law.

Carat—a unit of weight.

carrot—a plant.

Cart—a vehicle.

carte—a bill of fare.

Caste—rank.

cast—to throw.

Bale—a pack of goods.

bail—a surety.

Bard—a poet.

barred—hindered.

Be—to exist.

bee—an insect.

Beau—a suitor.

bow—a weapon; an implement; knot of ribbon.

Bell—a hollow sounding body.

belle—a popular girl.

Beer—malt liquor.

bier—a carriage for the dead.

Berth—a sleeping place.

birth—coming into life.

Bin—a receptacle.

been—existed.

Blue—a color.

blew—did blow.

Boar—a male swine.

bore—to make a hole.

Board—a plank.

bored—pierced; wearied.

MISTAKES TO AVOID IN WRITING

Chews—to grind with teeth.
choose—to select.
Climate—a climate.
climb—to mount.
Coarse—rough; gross.
course—a race; part of a meal.
Color—hue.
culler—a selector.
Cord—a thin rope.
chord—a musical term.
Core—the center.
corps—a body of troops.
Concession—a grant; yielding.
concession—a conference.
Crews—an organized group.
cruise—sailing.

D
Dam—to confine.
damn—to curse.
Dew—moisture.
due—to owe.
Discreet—prudent.
discrete—distinct.
Dual—two-fold.
duel—a combat.

E
Earn—to gain by labor.
urn—a vessel for water.
Yew—an evergreen tree.
ewe—a female sheep.

F
Faint—languid, weak.
feint—a pretence.
Fane—a weathercock.
feign—to pretend.
Fare—food; price of passage.
fair—honest; beautiful.
Fate—destiny.
fete—outdoor festival.
Frays—quarrels.

phrase—a part of a sentence.
Feet—pl. of foot.
feat—an exploit.

Find—to discover.
fined—taxed.

Flee—to run away.
flea—an insect.

Flour—ground grain.
flower—blossom; best part.

Fore—before; a golf term.
four—twice two.

Fort—a fortified post.
forte—a talent.

Forth—forward.
fourth—after third.

Foul—unclean.
fowl—a large bird.

Freeze—to congeal.
frieze—course cloth; (arch.) ornamental band.

Fur—covering of beast.
fir—tree.

G
Gate—an entrance.
gait—mode of walking.

Glare—splendor.
glaire—white of egg.

Grate—a set of bars.
great—large.

Guild—a society.
gild—to overlay with gold.

Grieves—to lament.
greaves—armor; refuse of lard.
Grocer—a store keeper.
grosser—coarser.

H
Hale—healthy.
hail—frozen rain; a salutation.
Hare—an animal.
hair—the growth on the head.
Heart—an organ of the body.
hart—male deer.
Hear—to heed.
here—this place.
High—lofty.
hie—to hasten.
Him—that man.
hymn—a sacred song.
Hole—a cavity.
whole—unbroken.
Hoop—circular.
whoop—a loud, shrill cry.

I
Indite—to write.
indict—to accuse.

J
Jam—a conserve of fruit.
iamb—part of a door.

K
Key—part of lock.
quay—landing place for boats.
Kill—to take away life.
kiln—an oven.
Knead—to work dough.
need—to want.
Kneel—to rest on knees.
neal—to temper by heat.
Kernel—the inside of a nut.
colonel—a military officer.

L
Lade—to load.
laid—placed.
Lane—a narrow road.
lain—p. p. of lie.
Lair—a beast's den.
layer—row upon row.
Lack—want.
lac—a gun.
Lacks—to be in need.
lax—loose.

Liar—one who tells lies.
lyre—a harp.
Laps—licks up.
lapse—a slip.
Led—conducted.
lead—a soft metal.
Lea—a meadow.
lee—opposite to the wind.
Leaf—part of a plant.
lief—act willingly.
Leek—onion plant.
leak—an opening.
Lees—dregs.
lease—a contract.
Leave—permission.
lieve—willingly.
Lessen—to make less.
lesson—instruction.
Lie—a falsehood.
lye—liquor from woodashes.

Links—chains; golf grounds.
lynx—a spotted animal.
Lo—behold.
low—abject; mean.

M
Made—finished.
maid—a girl.
Mall—a wooden hammer.
maul—to beat, to bruise.
Manner—mode, custom.
manor—an estate.
Mare—a female horse.
mayor—chief officer.
Marshal—a police officer.
martial—warlike.
Mean—low; to signify.
mien—air, manner.
Medal—an engraved coin.
meddle—to interfere.
Miner—a mine worker.
minor—less; not legal age.
Mist—a fog.
missed—lost.
Mode—manner.
mowed—cut down.

N
Nay—no.
neigh—horse's whinney.
Neal—to temper by heat.
kneel—to rest on knees.
New—fresh, novel.
knew—certain.
Nit—insect's egg.
knit—to weave.
No—not so.
know—to understand.
Not—to deny.
knot—to tie.
Nun—a religious.
none—not any.

O
Ode—a poem.
owed—was indebted.
Oh—an exclamation.
owe—to be indebted.
One—single.
won—gained.
Or—a conjunction.
ore—unrefined metal.
oar—a pole for rowing.
Our—belonging to us.
hour—60 minutes.

P
Pain—aches.
pane—a square of glass.
Pail—a bucket.
pale—wan, dim.
Palace—a king's home.
pallas—a planet.
Pallet—a little bed; painter's tool.
palate—roof of mouth.
Pare—to peel.
pear—a fruit.
Paws—a beast's foot.
pause—a stop.
Peace—tranquillity.
piece—a part.
Peal—a loud sound.
peel—a rind, skin.
Pedal—footwork.
peddle—a traveling seller.

Place—location.
plaice—a flat fish.
Pole—a long stick.
poll—a list of voters.
Pray—to beseech.
prey—plunder.
Prays—entreats.
praise—to comment.
Primmer—more precise.
primer—child's book.

Q
Quarts—more than one.
quartz—pure silex.
Quire—24 sheets of paper.
choir—a band of singers.

R
Rain—water from the clouds.
rein—part of bridle.
Razor—a shaving tool.
raiser—lifter.
Reach—to arrive.
retch—to try to vomit.
Rigger—one who rigs.
rigor—severity.
Ring—a circlet; to sound a bell.
wring—to twist.
Road—a highway.
rode—did ride.
rowed—did row.
Roe—a female deer.
row—tier on tier.
Rose—a flower.
roes—plural for roe.
Rote—mere repetition.
wrote—did write.
Ruff—a high collar.
rough—coarse, uneven.
Rung—did ring.
wrung—twisted.
Rude—uncivil.
rood—measure of land.
Ruse—trick, cunning.
rues—repents.
Rye—a grain.
wry—distorted.

S
Sale—to sell.
sail—to move with sails.
Sailer—sailing vessel.
sailor—a seaman.
Sane—sound in mind.
Seine—river in France.
Saver—he that saves.
savor—relish, taste.
See—to view.
sea—the ocean.
Seed—offspring.
cede—surrender.
Seem—to appear.
seam—a joint.
Seen—p. p. of see.
seine—a fishing net.
scene—a view.
Seer—a prophet.
sear—to burn.
Sees—to behold.
seize—grasp.
Sell—to dispose of.
cell—a small room.
Seller—one who sells.
cellar—place under house.

Sense—intellect.
cense—to estimate.
Session—a sitting.
cession—a yielding.
Shore—sea coast.
shoar—a support.
Signet—a seal.
cygnet—a young swan.
Single—alone.
cingle—a belt.
Slay—to kill.
sleigh—a vehicle.
Sleeve—covering for the arm.
sleave—untwisted silk.
Sloe—a wild plum.
slow—tardy.
Soar—to fly high.
sore—painful.
Sole—bottom of foot; single.
soul—immortal spirit.
Stare—intent look.
stair—a step.
Steal—to pilfer.
steel—refined iron.
Stile—steps, part of door frame.
style—fashions.
Sword—a weapon.
soared—mounted; aloft.
Sum—the whole, total.
some—a part.
Surge—wave.
serge—woolen cloth.
Symbol—a sign.
cymbal—a musical instrument.

T

Tale—a story.
tail—the end.
Taught—p. p. of teach.
taut—stretched tight.
Tea—a beverage.
tee—a golf term.
Tear—water from the eye.
tier—rows.
Teas—social affairs.
tease—to torment.
Team—a set of horses, or players.
team—to be full.
Their—denotes possession.
there—in that place.
Threw—thrown.
through—from end to end.

Building a Vocabulary

The following words taken from newspapers, magazines, and current literature show that writers are not restricting themselves to the simpler vocabulary. It follows that we require a wider knowledge of words to understand even our morning or evening paper.

Most successful individuals are reputed to have at their command an extensive vocabulary. In fact, a recent vocabulary test prepared by the Human Engineering Laboratories of the Stevens Institute of Technology proved that the leading executives of commercial organizations scored higher than college professors.

The ambitious writer should strive to increase his vocabulary knowledge by jotting down all difficult

Throe—agony.
throw—to heave, to cast.
Throne—a seat of state.
thrown—cast.
Tide—rising and falling of sea.
tied—fastened.
Time—duration, season.
thyme—an aromatic herb.
To—towards.
too—also.
two—a number.
Toe—part of foot.
tow—coarse part of flax, to draw.
Sloe—a wild plum.
slow—tardy.
Soar—to fly high.
sore—painful.
Sole—bottom of foot; single.
soul—immortal spirit.
Stare—intent look.
stair—a step.
Steal—to pilfer.
steel—refined iron.
Stile—steps, part of door frame.
style—fashions.
Sword—a weapon.
soared—mounted; aloft.
Sum—the whole, total.
some—a part.
Surge—wave.
serge—woolen cloth.
Symbol—a sign.
cymbal—a musical instrument.

U

Urn—a vase, a vessel for water.
earn—to gain by work.

V

Vale—a valley.
veil or veil—to cover.
Vial—a small bottle.
viol—a musical instrument

W

Waist—part of the body below the ribs.
waste—squander; unproductive.
Wait—to delay.
weight—to load.
Whey—thin sweet part of milk.
weigh—to find the weight; reflect.
Wear—usage; friction; clothing.
ware—merchandise.
Wet—saturate.
whet—to sharpen.
Which—interrogative.
witch—a woman.
Whine—a cowardly cry.
wine—liquor.
With—connection.
width—from side to side.

words and immediately look for their meaning in a standard dictionary.

Test your vocabulary knowledge by the following words taken from current newspapers and magazines. How many can you define? This test will show you the importance of forming the dictionary habit. This habit, once acquired, will not permit you to read without a dictionary at your elbow.

amber	lectern
compost	lenity
consistory	lustrations
exegesis	lychanthropy
incidence	mealy-mouthed
palimpsest	memphitic
patina	modality
plangent	niggling
précis	nugacity
sidereal	oblation
anathema	pawky
animadivert	pendant
animist	pharisaism
antimonies	platted
astringent	polymorphous
atavistic	positis
attaint	pragmatic
borborygmus	prehensile
buckram	prig
codex	procrustean
concatenation	prolocuter
✓confect	protean
✓congener	protensive
✓conspicuous	provenance
✓coparceners	raffish
cursive	scarifying
datum	sebaceous
desideratum	seminars
dialectic	sofronsy
ecclesia	solipsism
eclectic	spate
empirical	subrogation
enclave	subsumes
enginery	teleological
ethos	transmogrifications
eviscerate	traumatic
flocculent	tun-bellied
gnomic	tycoons
graveled	valiance
hetaira	verecundia
hornbook	verissimist
idology	veritism
kitchen-middens	viable
lacunae	vivific
Laodicean	

Punctuation

In literary writing the author is licensed to take liberties with punctuation rules. Writers differ in their use of punctuation almost as much as in their style of expression.

However, for the novice it is important that the rules herein presented should be followed strictly.

The marks of punctuation are:

The Period	.
Comma	,
Semicolon	;
Colon	:
Dash	—
Quotations	"
Apostrophe	'

Question Mark	?
Exclamation Point	!

Period

1. A period is placed at the end of an imperative or declarative sentence.

Example: This will acknowledge your recent letter.

2. A period should not be used to separate a part of a sentence from the rest of the sentence.

Example: (wrong) He filled the entire order, as he was instructed to do

Example: (right) He filled the entire order as he was instructed to do.

3. A period should be placed after a request.

Example: May we have the pleasure of serving you again.

4. A period should be placed after an abbreviation, between dollars and cents, between figures for hours and minutes.

Examples: Mr. and Mrs. Mass. etc. vs. Dr. \$10.50
2.15 P.M.

The Comma

1. A comma is used wherever you would make a trifling pause, were you speaking. It marks the smallest division of a sentence.

Example: Longfellow, the poet, wrote this poem.

2. A comma is used between independent clauses joined by and, but, for, or any other connecting conjunction.

Example: The clock struck twelve, but the train did not arrive.

3. A comma is used to separate words in a series.

Example: The grass, the trees, the flowers, the air, all were fresh after the rain.

4. A comma should be used to separate a long adverbial clause which precedes a main clause.

Example: Although I am fully aware of the difficulties which he encountered, I shall not consent to his proposal.

5. A comma is used in separating the day of the month from that of the year.

Example: An armistice was declared on November 11, 1919.

6. A comma is used in separating the name of a city from that of the state.

Example: He was born in Springfield, Illinois.

7. A comma is used to separate a series of adjectives which modify the same noun. The last adjective, if closely connected with the noun, is not preceded by a comma.

Example: A long, dusty, country lane led to the main road.

8. A comma should be used to separate a title when it follows a name.

Example: Franklin D. Roosevelt, President of the United States. Harvey Cushing, M.D.

9. A comma should be used to separate the name of a person addressed from the rest of the sentence.

Example: I can assure you, Mr. Jones, that your order will receive prompt attention.

It will be a pleasure, Mr. Smith, to show you our samples.

10. A comma should be used after the word preceding a direct quotation.

Example: The other one replied, "Not a single order today."

11. A comma should be used to separate parts of a sentence which might prove confusing if read together.

Example: Through the spectators gathered there, went a thrill of excitement.

12. A comma should be used to indicate the omission of a word.

Example: One came to praise us; another, to blame us.

13. A comma is used after the interjection "oh," and after such words as "yes," "no," "indeed," "moreover," "therefore," and the like when they begin a sentence.

14. Do not use a comma in an indirect quotation.

Example: Lincoln said that all men are created equal.

15. Do not use a comma when the dependent clause follows the main clause.

Example: She was always ready to help when the work piled up.

The Semicolon Is Used as Follows:

1. Between coordinate clauses when the conjunction is left out or when the connection is not close.

Example: He was overjoyed; in fact he was delighted with it.

If a stranger has a high and full forehead, we expect him to be intellectual; and if at the same time his lips are full and red, we shall be surprised if he does not greatly enjoy the pleasures of the table.

2. Between coordinate clauses which are joined by a formal conjunctive adverb.

Example: He was ruddy and jovial; besides he was handsome as a prince.

3. To separate clauses joined by such words as, also, consequently, however and moreover.

Example: The shipment arrived badly damaged; consequently, the bill was not paid promptly.

4. To separate phrases and clauses in parallel construction when they are exceptionally long or when one or both are broken by commas.

Example: The piece of cloth is too old: it has been on the counter for more than a year.

5. In lists which would not be clear if separated by commas.

Example: Among the collaborators were J. B. Conant, President of Harvard University; Leslie Cleveland, of the Cambridge Latin School; and Nicholas Murray Butler, President of Columbia University.

The Semicolon Should Not Be Used

1. After the greeting in a letter. Use a colon or a comma.

Example: Dear Sir: or Dear Sir, never Dear Sir;

Colon

A colon is used

1. After a formal greeting of a letter.

Example: Gentlemen: Dear Sir: My dear Mr. Brown:

2. To introduce a series of statements or items.

Example: He decided to study the following subjects: stenography, business law, and bookkeeping.

Example: The stocks closed high today as follows: A. T. & T., 140; General foods, 26; Penn. R. R., 140.

3. To precede an additional statement used for explanation or illustration.

Example: I want to read you his description: tall, aristocratic carriage, black eyes, and full lips.

4. After a formal introduction to a quotation.

Example: His statement to the press was as follows: "I am not guilty."

5. To denote separation of hours and minutes.

Example: 12:40 (forty minutes past twelve).

Dash

A dash is used

1. When a sentence is abruptly broken off.

Example: Last month—maybe it was last week, I can't remember.

2. To indicate a sudden change in thought or grammatical construction.

Example: Another activity of his—why not?—to write short stories.

3. In place of a parenthesis to separate explanatory data.

Example: (a) Finally he turned to W. H.—that was the way he addressed Walter Hampton.

(b) Moreover, McCallum believed that our vitamins—"ministers of metabolic change"—might still be discovered.

4. To indicate a sentence that is not finished.

Example: "I shall see you tomorrow," I said. "You know what problems—" but I could not finish.

5. Substitute a dash for the word "to" when writing dates, pages, paragraphs, etc.

Examples: 1492—1936, pages 20—46, paragraphs 1—10.

6. To indicate the omission of letters in a name.

Example: Mr. G— of M— was found at last.

7. Preceding a reference to a book, publication, or author.

Examples: A penny saved is a penny earned—Poor Richard. A book worth reading—*New York Times*.

8. Never use a dash to end a sentence.

Quotation Marks

Quotation marks are used

1. To enclose the exact words of another.

Example: "I've come from New York," he said.

2. To enclose technical, foreign words, slang expressions, names of poems, and unusual words and expressions.

Examples: Use some "H₂O."

He made a "faux pas" by walking ahead of the president.

He read "The Adams Family."

The book is a "corker."

3(a). If a quotation consists of several sentences and is unbroken, the quotation marks precede the first sentence and follow the last.

3(b). If a quotation consists of several paragraphs from the works of a writer, quotation marks are placed at the *beginning* of each paragraph, but the closing quotation marks appear only at the end of the quotation.

4. Use single quotation marks to enclose a quotation within a quotation.

Examples: She asked, "Did the pupil say, 'No, I can't'?"

In discussing Lincoln's Gettysburg address, the lecturer said, "Among the most notable passages, 'four score and seven years ago' will live forever."

5. A question mark is placed inside quotations only when the quoted matter constitutes a question. Otherwise, place it outside the quotation marks when it is not a part of the quoted matter.

Examples: "Who's playing third base, Captain?" he asked.

Have you ever read "Paradise Lost"?

6. The period and the comma are always placed inside the quotation marks.

7. The colon and the semicolon are always placed outside the quotation.

The Exclamation Point

1. Use an exclamation point after a statement or an expression to reflect a strong emotion of surprise, joy, sarcasm, dissension, anger, irony, passion, supplication, etc.

Examples: Sleep! sweet sleep!

Ay, tear her tattered ensign down!

20-5, what a victory!

Bah! That's all poppycock!

Hurrah! Good!

2. Use an exclamation point at the end of the sentence if the whole sentence is exclamatory or if you want to indicate feeling and emotion.

Example: This is a fine state of affairs, six years of depression and prosperity nowhere in sight!

¶ The Question Mark

1. Use a question mark after every direct question.

Example: What do you want me to do?

2. Use a question mark within a parenthesis to express doubt or query.

Examples: on November 11, 1918 (?) an armistice was declared.

Dr. E. V. McCallum (?) discovered the vitamin theory.

3. A request does not require a question mark but is followed by a period.

Example: May we expect your remittance by return mail.

Will you kindly send the book express collect.

¶ The Apostrophe

Use the apostrophe:

1. In contracted words where letters are omitted.

Examples: can't, o'clock, don't, I'll, haven't.

2. To form the possessive singular of nouns.

Examples: the woman's, the man's, Mr. Brown's, Longfellow's poems.

3. To form the possessive plural of nouns when the plural ends in "s."

Examples: the boys' gloves, men's hats, ladies' watches.

4. To form the possessive plural of nouns that do not end in "s."

Examples: children's playthings, women's affairs.

5. Add the apostrophe and "s" only to the last word of a firm or company consisting of two or more names.

Examples: Lord and Taylor's store; Bear, Stix and Fuller's store.

6. Add the apostrophe and "s" after each noun when no joint partnership or possession is indicated.

Example: Wanamaker's and Sack's stores.

Morgan's and Harriman's banks.

¶ Brackets

Use brackets around independent words and phrases such as omissions, explanatory notes, and such comment as the writer does not consider essential to the meaning of the text.

Examples: The following day [Monday] he came early.

I then asked her [Doris] what she meant.

The American [German] officer, DeKalb, was captured.

¶ Parentheses

1. Use parentheses to denote all explanatory matter not essential to the grammatical structure of the sentence.

Example: Certain birds (robins, blackbirds, and bluejays) return North in the spring.

2. Use parentheses to enclose letters or figures marking the division of a subject.

Example: Discuss the duties and the responsibilities of the following officials:

(a) The Vice President

(b) The Secretary of State

(c) The Secretary of Commerce.

3. To enclose bibliographical references.

Example: Mark Twain, Tom Sawyer (New York, 1896)

4. To enclose dates indicating the years of a man's life.

Example: John Thomas (1870—1936)

Capitalization

The following rules together with examples covering the use of capital letters comprise the accepted usage in all forms of written and printed English literature and business correspondence.

1. The first word of every sentence.

Example: I came to learn.

2. Proper nouns and proper adjectives.

Example: James, New York, England, French, Germanic, Catholic.

3. The words North, South, East, West, and their compounds and abbreviations, as North-east, S. W., begin with a capital letter.

4. All names of the Deity and Heaven, or the pronoun used for the former, as, in His mercy—Thou, Father, begin with a capital letter.

5. Begin every line of poetry with a capital letter.

6. Begin all quotations with a capital letter.

7. Begin all titles of books, and usually each important word of the title, as "The Story of Philosophy."

8. Begin the name of any historical event, as the Civil War, with a capital letter.

9. The pronoun I and the interjection O must invariably be written with a capital letter.

10. Capitalize all the names of the month, as January, and days of the week, as Monday, Friday.

11. Capitalize all Roman numerals. I, XV, XXI.

12. Capitalize all titles of honor. King Edward, President Roosevelt.

13. Capitalize all commissioned officers in the army and the navy. Captain, Colonel, Admiral, Lt. Commander, Ensign.

14. Capitalize government boards and bureaus. The Bureau of Commerce, The Civil Service Commission.

If you will remember that *can* and *could* imply ability to do a thing; and that *may* and *might* mean permission to do a thing, you will never confuse these verbs.

Examples:

Incorrect: *Can* I go for a walk this morning?

Correct: *May* I go for a walk this morning?

Incorrect: Mother said I *could* buy the book.

Correct: Mother said I *might* buy the book.

Incorrect: You *can* do whatever you decide to do.

Correct: You *may* do whatever you decide to do.

Incorrect: No, my child, you *can* not go to the park.

Correct: No, my child, you *may* not go to the park.

8) "Shall" and "Will."

These auxiliary verbs always cause trouble. Memorize the following rules and you will never make the usual mistakes.

(a) In speaking about something that is going to happen in the future remember—

(1) use *shall* with *I* and *we*.

(2) use *will* with *you*, *he*, *they*, *she*, *it*, and all other subjects.

(b) In making a promise, or expressing determination to do a thing, or in giving a command,—

(1) use *will* with *I* and *we*.

(2) Use *shall* with *you*, *he*, *they*, *she*, *it*, and all other subjects.

The following examples tell of something that is going to happen in the future.

Examples of Correct Use of Shall and Will.

I (or we) *shall* give you an answer tomorrow.

You *will* be interested in my proposition.

They *will* have all the time they require.

You and Mr. Smith *will* prepare this report tonight.

He (she or they) *will* find it rather irksome work.

The following examples indicate determination, that so and so shall take place.

Examples:

I *will* go, regardless of the consequences.

You *shall* leave my home at once.

I *will* forbid you to enter the door.

They *shall* not find me so gullible again.

That boy *shall* not do it again.

The telegram *shall* be sent at once.

9) "Should" and "Would."

Should and *Would* are the past tense of the auxiliary verbs, *shall* and *will*. Memorize the following rules and avoid making mistakes.

(a) In speaking about something that is going to happen in the future, remember—

(1) use *would* with *I* or *we*.

(2) use *would* with *you*, *he*, *she*, *it*, *they*, and other subjects.

(b) In expressing determination or promise, with a condition remember—

(1) use *should* with *I* or *we*.

(2) use *should* with *you*, *he*, *she*, *it*, *they*, and other subjects

The following examples show futurity:

I *should* not care to lose all my money.

You *would* be astonished if you saw him behave in that manner.

James *would* love to play tennis with us.

We *should* build a new garage.

Jane and Tom *would* not care for this picture.

The following examples show determination or promise.

I *would* refuse to give him any more money, if I were his father.

She was finally persuaded that the children *should* go to camp.

We *would* leave the country if the weather were unfavorable.

John told me that he *should* refuse the job.

The book *should* be returned to the library in two weeks.

10) Double Negatives.

The words, *nowhere*, *nothing*, *not*, *none*, are negatives, used when denial is intended. Two negatives in a sentence change the meaning intended.

Examples:

Incorrect: He *wouldn't* go *nowhere* without taking me along.

The Literary Market Place

LITERARY AGENTS

THE inexperienced writer will save himself a lot of lost motion by sending his manuscripts to a literary agent. The following literary agents are among the most active in placing magazine and special feature articles and books.

Maxwell Aley	Barthold Fles Literary Agency
342 Madison Ave., New York 17	507 5th Ave., New York 17
Gertrude Algase	Alice Crew Gall
Joel Satz	307 E. 44th St., New York 17
400 Madison Ave., New York 17	Mary Gerard
Lurton Blassingame	19 W. 44th St., New York 18
10 E. 43rd St., New York 17	Blanche Gregory
Ed Bodin	366 Madison Ave., New York 17
545 5th Ave., New York 17	Lucile Gulliver
Brandt & Brandt	157 Newbury St., Boston 16
101 Park Ave., New York 17	Leland Hayward, Inc.
Curtis Brown, Ltd.	444 Madison Ave., New York 22
347 Madison Ave., New York 17	Henriette Herz
George T. Bye & Co.	545 5th Ave., New York 17
535 5th Ave., New York 17	Mrs. Carol Hill
David Davidson	22 E. 40th St., New York 16
475 5th Ave., New York 17	Ingersoll & Brennan
A. L. Fierst	Book Ideas, Inc.
545 5th Ave., New York 17	

11 W. 55th St., New York 19	Mrs. Mary Leonard Pritchett
Otis Adelbert Kline	55 W. 42nd St., New York 18
507 5th Ave., New York 17	Paul R. Reynolds & Son
August Lenniger	599 5th Ave., New York 17
56 W. 45th St., New York 19	Virginia Rice
Maxim Lieber	175 W. 72nd St., New York 23
545 5th Ave., New York 17	Russell & Volkenning, Inc.
Otto K. Liveright	522 5th Ave., New York 18
6 E. 45th St., New York 17	Sydney A. Sanders
David Lloyd	522 5th Ave., New York 18
49 E. 34th St., New York 16	Marion Saunders
Donald MacCampbell	104 E. 40th St., New York 16
16 E. 43rd St., New York 17	McIntosh & Otis
McIntosh & Otis	18 E. 41st St., New York 17
McKeogh & Boyd	542 5th Ave., New York 19
542 5th Ave., New York 19	Harold Matson
Harold Matson	30 Rockefeller Plaza, New York 20
30 Rockefeller Plaza, New York 20	E. G. Morris
77 Park Ave., New York 16	366 Madison Ave., New York 17
77 Park Ave., New York 16	William Morris Agency
Annie Laurie Williams	1270 6th Ave., New York 20
18 E. 41st St., New York 17	Harold Ober
Eve Woodburn	40 E. 49th St., New York 17
333 E. 43rd St., New York 17	Writers Workshop, Inc.
Writers Workshop, Inc.	280 Madison Ave., New York 16

MAGAZINES

There are approximately 2,000 magazines and syndicates buying manuscripts from writers. Therefore it is important for the writer to understand market requirements. To send an article of *Saturday Evening Post* calibre to a pulp magazine is wasted effort not to mention wasted postage. Listed here are various classifications of magazines, arranged alphabetically.

To list all publications would require several hundred pages. Those listed here are the more important ones. For more complete data you will find in your public library, *Ayer's Directory of Newspapers and Periodicals; Standard Rate and Data*; and *Ulrich's Periodical Directory*.

The Author's League Bulletin, *The Writer*, and *The Writer's Digest*, and *The Author and Journalist* are very helpful to authors as certain issues of these publications contain detailed book and magazine market lists.

Adventure Magazine, 205 East 42nd St., New York 17
Air Trails, 122 East 42nd St., New York 17
American Magazine, 250 Park Ave., New York 17
American Girl, 155 East 44th St., New York 17
American Mercury, 570 Lexington Ave., New York 22
American Home, 444 Madison Ave., New York 22
American Legion Monthly, 1 Park Ave., New York 16
Atlantic Monthly, 8 Arlington St., Boston 16, Mass.
Argosy, 205 East 42nd St., New York 17
Better Homes and Gardens, 1714 Locust St., Des Moines, Iowa
Blue Book, 230 Park Ave., New York 17
Boy's Life, 2 Park Ave., New York 16
Breezy Stories, 30 East 22nd St., New York
California, Magazine of the Pacific, 350 Brush St., San Francisco 4, Calif.
Click, 250 Park Ave., New York 17

Calling All Girls, 52 Vanderbilt Ave., New York 17
Collier's, 250 Park Ave., New York 17
Charm, 122 East 42nd St., New York 17
Coronet, 919 North Michigan Ave., Chicago 11, Ill.
Child Life, 729 Boylston St., Boston 16, Mass.
Cosmopolitan, 57th St. and 8th Ave., New York 19
Country Gentleman, Independence Square, Philadelphia 5, Pa.
College Humor, 10 East 40th St., New York
Complete Detective Group, 366 Madison Ave., New York 17
Detective Story Magazine, 122 East 42nd St., New York 17
Dell Detective Group, 149 Madison Ave., New York 16
Esquire, 919 North Michigan Ave., Chicago 11, Ill.
Elks Magazine, 50 East 42nd St., New York 17
Eagle Magazine, Kansas City, Mo.
Everyweek, 1200 West 3rd St., Cleveland, Ohio
Everywoman's Magazine, 1790 Broadway, New York 19
Family Circle, 400 Madison Ave., New York 2
Farm Journal and Farmer's Wife, Washington Square, Philadelphia, Pa.
Flying, 540 North Michigan Ave., Chicago, Ill.
Fortune, 9 Rockefeller Plaza, New York 20
Fawcett Publications, 1501 Broadway, New York 18
Financial World, 86 Trinity Place, New York City
Frontiers, 19th St., Philadelphia 3, Pa.
Glamour, 420 Lexington Ave., New York 17
Good Housekeeping, 959 8th Ave., New York 18
Gourmet, 330 West 42nd St., New York City
Harper's Magazine, 49 East 33rd St., New York 16
Harper's Bazaar, 572 Madison Ave., New York 22
Health, Mountain View, California
Holland's, Main at 2nd St., Dallas, Texas
Home Craftsman, 115 Worth St., New York City
House & Garden, 420 Lexington Ave., New York 17
House Beautiful, 572 Madison Ave., New York 22
The Independent Woman, 1819 Broadway, New York 23
The Instructor, Danville
Inside Detective, 149 Madison Ave., New York 16
Ladies' Home Journal, Independence Square, Philadelphia 5, Pa.
Liberty, 205 East 42nd St., New York 17
Laff, 103 Park Ave., New York
Life, 9 Rockefeller Plaza, New York 18
Look, 511 5th Ave., New York 17
Love Story Magazine, 122 East 42nd St., New York 17

Lion, 332 South Michigan Ave., Chicago 4, Ill.
 Mademoiselle, 122 East 42nd St., New York 17
 McCall's, 230 Park Ave., New York 17
 The Modera Baby, 175 Fifth Ave., New York 19
 Master Detective Magazine, 205 East 42nd St., New York 17
 Modern Magazines, 149 Madison Ave., New York 16
 National Geographic Magazine, 1156 16th St., N.W., Washington, D. C.
 Nation, 55 Fifth Ave., New York 3
 Nation's Business, 1605 H St., N.W., Washington, D. C.
 New Republic, 40 East 49th St., New York 17
 New Yorker, 25 West 43rd St., New York 18
 Natural History Magazine, 79th St., New York 24
 Nature Magazine, 1214 16th St., N.W., Washington, D. C.
 Newsweek, 152 West 42nd St., New York 18
 New York Times Magazine, 231 West 43rd St., New York 18
 Official Detective Stories, 551 Fifth Ave., New York 17
 Outdoor Life, Fourth Ave., New York 10
 Open Road for Boys, 729 Boylston St., Boston 16, Mass.
 Our Dogs, 551 Fifth Ave., New York City
 Parents' Magazine, 52 Vanderbilt Ave., New York 17
 Pathfinder, Washington Square, Philadelphia 5, Pa.
 Personal Romances, 295 Madison Ave., New York 17
 Photoplay, 205 East 42nd St., New York 17

Pic, 122 East 42nd St., New York 17
 Popular Mechanics Magazine, 200 East Ontario St., Chicago 11, Ill.
 Popular Science Monthly, 353 Fourth Ave., New York 10.
 Popular Photography, 540 North Michigan Ave., Chicago 11, Ill.
 Redbook, 230 Park Ave., New York 17
 Radio Mirror, 205 East 42nd St., New York 17
 Ranch Romances, 515 Madison Ave., New York 22
 Reader's Digest, Pleasantville, N. Y.
 Rotarian, 35 East Wacker Drive, Chicago 1, Ill.
 Saturday Evening Post, Independence Square, Philadelphia 5, Pa.
 Saturday Review of Literature, 25 West 45th St., New York 19
 Startling Detective, 1501 Broadway, New York 18
 Story Magazine, 432 Fourth Ave., New York 16
 This Week, 420 Lexington Ave., New York 17
 Tomorrow, 11 East 44th St., New York 17
 Town and Country, 572 Madison Ave., New York 22
 True Story, 205 East 42nd St., New York 17
 The Woman, 420 Lexington Ave., New York 17
 Woman's Home Companion, 250 Park Ave., New York 17
 Woman's Day, 19 West 44th St., New York 18
 Zit's Weekly, 1560 Broadway, New York

PULP AND CONFESSION MAGAZINES

The following list of magazines are mostly fiction magazines printed on rough paper, frequently referred to as "action" magazines. The technique required for this type of story is fully described in Chapter 2, "How to Write the 'Confession' and 'Pulp' Story," by Ouisse Vaupel, who sells on an average of eight such stories monthly. A great many writers have found these pulps a veritable meal ticket during their early and adverse years.

Ace Fiction Group
 67 W. 44th St., New York
 18

Monthly
 Ace Sports
 Love Fiction
 Ten Detective Aces
 Ten Story Love
 Western Aces
 Western Trails
 Complete Love
 Ten Story Detective
 Twelve Sport Aces

American Fiction Group
 366 Madison Ave., New York 17

Monthly
 American Sky Devils
 Best Love
 Complete Sports
 Complete War Novels
 Complete Western Book
 Detective Short Stories
 Two Gun Western Novels
 Western Novels & Short Stories
 Western Short Stories

Dell Fiction Group
 149 Madison Ave., New York 16

Monthly
 Crossword Puzzles (bi-mo.)
 Five Novels
 Horoscope
 Modern Romance
 Modern Screen
 Inside Detective
 Double Action Group
 241 Church St., New York 13

Comprised of:
 All Sports
 Crack Detective
 Blue Ribbon Western
 Complete Cowboy
 Double Action Western
 Famous Western
 Gay Love
 Ideal Love
 Real Western
 Sports Fiction
 Sports Winners
 Super Sports
 Western Action
 Western Yarns
 The Fawcett Groups
 1501 Broadway, New York 18

Fiction Unit—Monthly
 True Confessions
 Men's Group—Monthly
 Startling Detective Adventures
 True
 Screen Unit—Monthly
 Motion Picture
 Movie Story
 Fictioneers

All Fiction Field, Inc.
 210 E. 43rd St., New York 17
 Bi-Monthly
 Ace High Western
 Battle Birds
 Fighting Aces
 Love Novels
 New Detective
 New Western
 Romance
 Quarterly
 Astonishing Stories

Famous Fantastic
 Mysteries
 Super Science Stories
 Monthly
 Black Mask
 Love Short Stories
 New Love
 Hillman Periodicals, Inc.
 1476 Broadway, New York 18

Monthly
 Adventure Novel Classic
 Air Fighters Comics
 Clue Comics
 Crime Confessions
 Crime Detective
 Detective Novel Classic
 Headquarters Detective
 Movieland
 Mystery Novel Classic
 Real Detective
 Real Romances
 Real Story
 Thriller Novel Classic
 Western Novel Classic
 Macfadden Group
 Pub. by Macfadden Publications, Inc.
 205 E. 42nd St., New York 17

Monthly
 True Story
 Photoplay
 Radio Mirror
 Men's Group—Monthly
 Master Detective
 True Detective
 Women's Group—Monthly
 True Experience
 True Love and Romance
 True Romances
 Popular Publications Group
 205 E. 42nd St., New York 17
 Bi-Monthly
 Big Book Western
 Dare-Devil Aces
 Dime Sports Magazine
 .44 Western
 G-8 & His Battle Aces
 Sports Novel
 Monthly
 Adventure
 Argosy
 Detective Fiction

Detective Tales
 Dime Detective Magazine
 Dime Western Magazine
 Love Book Magazine
 Railroad
 Rangeland Romances
 Spider Magazine
 Star Western
 Ten Story Western Magazine
 Bi-Monthly
 Ace G-Man
 Dime Mystery
 Strange Detective
 Mysteries

Street & Smith Pubns., Inc.
 122 E. 42nd St., New York 17
 Monthly
 Astounding Stories
 Detective Story
 Doc Savage
 Romantic Range
 The Shadow
 Western Story

Bi-Weekly
 Love Story
 The Thrilling Group
 10 East 40th St., New York 16
 Monthly
 Air War

American Eagles
 Army & Navy Flying
 Black Book Detective
 Captain Future
 Detective Novels
 Everyday Astrology
 Exciting Detective
 Exciting Football
 Exciting Love
 Exciting Mystery
 Exciting Navy
 Exciting Sports
 Exciting Western
 G-Man Detective
 Masked Detective
 Masked Rider Western
 Phantom Detective
 Popular Detective
 Popular Football
 Popular Love
 Popular Sports Magazine
 Popular Western
 RAF Aces

Range Riders Western
Rio Kid Western
Rodeo Romances
Sky Fighters
Startling Stories
Texas Rangers
Thrilling Adventures

Thrilling Detective
Thrilling Football
Thrilling Love
Thrilling Mystery
Thrilling Ranch Stories
Thrilling Sports

Thrilling Western
Thrilling Wonder Stories
West
Ziff-Davis Pub. Co.
540 N. Michigan Ave.,
Chicago 11

Bi-Monthly
Amazing Stories
Fantastic Adventure
Quarterly
Mammoth Detective

Where to Sell Your Articles and Stories

BOOK PUBLISHERS general-fiction, non-fiction-juveniles

Abingdon-Cokesbury Press
810 Broadway, Nashville 2, Tenn.
D. Appleton-Century Co.
35 W. 32nd St., New York 1
Arcadia House
70 5th Ave., New York 11
Atlantic Monthly Press
8 Arlington St., Boston 16
A. S. Barnes & Co.
67 W. 44th St., New York 18
Bobbs-Merrill Co.
724 N. Meridian St., Indianapolis 7
Bruce Publishing Co.
540 N. Milwaukee St., Milwaukee 1
The Caxton Printers, Ltd.
Caldwell, Idaho
Coward-McCann
2 W. 45th St., New York 19
Thomas Y. Crowell Co.
432 4th Ave., New York 16
Crown Publishers, Inc.
419 4th Ave., New York 16
Dial Press
461 4th Ave., New York 16
Dodd, Mead & Co.
432 4th Ave., New York 16
Dodge Publishing Co.
116 E. 16th St., New York 3
Doubleday, Doran & Co.
14 W. 49th St., New York 20
Duell, Sloan & Pearce
270 Madison Ave., New York 16
E. P. Dutton & Co.
300 4th Ave., New York 10

Farrar & Rinehart
232 Madison Ave., New York 16
Funk & Wagnalls Co.
354 4th Ave., New York 10
Gold Label Books
257 4th Ave., New York 10
Greenberg: Publisher
400 Madison Ave., New York 17
Grosset & Dunlap
1107 Broadway, New York 10
Harcourt, Brace & Co.
383 Madison Ave., New York 17
Harper & Brothers
49 E. 33rd St., New York 16
Henry Holt & Co.
257 4th Ave., New York 10
Houghton Mifflin Co.
2 Park St., Boston 7
Howell, Soskin, Publishers, Inc.
17 E. 45th St., New York 17
The John Day Co.
40 E. 49th St., New York 17
Knickerbocker Publishing Co.
120 Greenwich St., New York 6
Alfred A. Knopf, Inc.
501 Madison Ave., New York 22
J. B. Lippincott Co.
E. Washington Sq., Philadelphia 5
Little, Brown & Co.
34 Beacon St., Boston 6
Liveright Publishing Corp.
386 4th Ave., New York 16

Longmans, Green & Co.
55 5th Ave., New York 3
McGraw-Hill Book Co.
330 W. 42nd St., New York 18
David McKay Co.
604 S. Washington Sq., Philadelphia 6
The Macmillan Co.
60 5th Ave., New York 11
Macrae Smith Co.
225 S. 15th St., Philadelphia 2
G. & C. Merriam Co.
47 Federal St., Springfield 2, Mass.
Julian Messner, Inc.
8 W. 40th St., New York 18
M. S. Mill Co.
286 5th Ave., New York 1
William Morrow & Co.
386 4th Ave., New York 16
Thomas Nelson & Sons
385 Madison Ave., New York 17
W. W. Norton & Co.
70 5th Ave., New York 11
Oxford University Press
114 5th Ave., New York 11
L. C. Page & Co.
53 Beacon St., Boston 8
Prentice-Hall, Inc.
70 5th Ave., New York 11
G. P. Putnam's Sons
2 W. 45th St., New York 19
Random House
20 E. 57th St., New York 22
Reilly & Lee Co.
325 W. Huron St., Chicago 10

Vanguard Press
424 Madison Ave., New York 17
The Viking Press
18 E. 48th St., New York 17
Webb Book Publishing Co.
55 E. 10th St., St. Paul 2, Minn.
Westminster Press
Witherspoon Bldg., Philadelphia 7
Whittlesey House
330 W. 42nd St., New York 18
John Wiley & Son, Inc.
440 4th Ave., New York 16
John C. Winston Co.
1006 Arch St., Philadelphia 7
Ziff-Davis Publishing Co.
540 N. Michigan Ave., Chicago 11

JUVENILE BOOKS

The market for juvenile books is becoming one of the most lucrative fields for author and publisher. Most of the leading book publishers have juvenile departments. The following list comprises the leading publishers in the juvenile field:

D. Appleton-Century Co.
35 W. 32nd St., New York 1
1

A. S. Barnes & Co.
67 W. 44th St., New York 19

Bobbs-Merrill Co.
724 N. Meridian St., Indianapolis 7
Coward-McCann
2 W. 45th St., New York 19
Thomas Y. Crowell Co.
432 4th Ave., New York 16
Cupples & Leon Co.
460 4th Ave., New York 16
Dodd, Mead & Co.
432 4th Ave., New York 16

Doubleday, Doran & Co.
14 W. 49th St., New York 20
E. P. Dutton Co.
300 4th Ave., New York 10
Farrar & Rinehart
232 Madison Ave., New York 16
Grosset & Dunlap
1107 Broadway, New York 10

Harcourt, Brace & Co.
383 Madison Ave., New York 17
Harper & Brothers
49 E. 33rd St., New York 16
Henry Holt & Co.
257 4th Ave., New York 10
Houghton Mifflin Co.
2 Park St., Boston 7
Alfred A. Knopf
501 Madison Ave., New York 22
J. B. Lippincott Co. (Stokes Books)
521 5th Ave., New York 17

Little, Brown & Co.
34 Beacon St., Boston 6
Longmans, Green & Co.
55 5th Ave., New York 3
Robert M. McBride & Co.
116 E. 16th St., New York 3
David McKay Co.
604 S. Washington Sq., Philadelphia 6
The Macmillan Co.
60 5th Ave., New York 11
Macrae Smith Co.
225 S. 15th St., Philadelphia 2
Julian Messner, Inc.
8 W. 40th St., New York 18

William Morrow & Co.
386 4th Ave., New York 16
Oxford University Press
114 5th Ave., New York 11
Platt & Munk
200 5th Ave., New York 10
Random House
20 E. 57th St., New York 22
Charles Scribner's Sons
597 5th Ave., New York 17
Simon & Schuster
1230 6th Ave., New York 20
Vanguard Press
424 Madison Ave., New York 17

The Viking Press
18 E. 48th St., New York 17
Albert Whitman & Co.
560 W. Lake St., Chicago 6
Whitman Publishing Co.
Racine, Wis.
Whittlesey House
330 W. 42nd St., New York 18
John C. Winston Co.
1006 Arch St., Philadelphia 7
World Publishing Co.
2231 W. 110th St., Cleveland 2

PLAY

Walter H. Baker Co.
178 Tremont St., Boston
Willis N. Bugbee Co.
428 S. Warren St., Syracuse, N. Y.
T. S. Denison & Co.
225 N. Wabash Ave., Chicago 1

Drama Guild Publishers
942 Little Bldg., Boston
Dramatic Publishing Co.
59 E. Van Buren St., Chicago 5
Dramatists Play Service, Inc.
6 E. 39th St., New York 16

Samuel French, Inc.
25 W. 45th St., New York 19
Greenberg, Publisher, Inc.
400 Madison Ave., New York 17

Longmans, Green & Co.
55 5th Ave., New York 3
Northwestern Press
2200 Park Ave., Minneapolis, Minn.
Penn Play Co.
1617 Latimore St., Philadelphia, Pa.

The Market for the Picture

WITH the expanding use of the photograph for illustrative purposes in almost every line of publishing—the newspaper, magazine, book, house organ—the demand for the product of the free lance cameraman has grown proportionately, until today there are a thousand and one opportunities for the man with the camera to dispose of his picture at a reasonably good profit.

One cannot name a product for which there is not a trade magazine exclusively devoted to its promotion and publicizing; every occupation from tinsmith to archaeologist has its representative publication. In these journals of trade and business, the editor is constantly on the lookout for the photograph to accompany the printed articles.

With an eye ever open to the countless possibilities that are his during the course of the day, the free lance photographer has more than an even chance to break into print. The doors for his propitious entry into the field number by the thousands. There are no mysterious locks to jimmy; no thick panels to batter down; the doors are swung wide open, and a welcome hand and an inspiring word to greet him and his work on the other side of the threshold.

The editors want the free lance photographer's offering. He is ever on the watch for pictures which present his publication's specialty in a new and interesting

light. Just as the picture which tells a news story for the picture syndicate and newspaper, the illustration for the magazine must tell a worthwhile story of the article or material in which the magazine is especially interested. At times, only a brief caption is necessary, with all the barest essentials stated, while the value of other pictures is enhanced with an accompanying article of a few hundred or more words. It depends upon the particular requirements of the editor, and the would-be contributor need only make a close study of the magazine's policy and layout before submitting his picture.

Wherever he may turn, the photographer, whether he be a beginner or a professional, will find subject matter for his camera. Right in his own home are interesting articles which with careful selection and arrangement can be made interesting for those magazines which cater to the housewife or the male head of the house. Children at play with their toys and games, or eating at the table, or babies in the high chair, crib and bath present endless choice of material for magazines, syndicates and house organs. Pictures planned in advance for holidays, as Thanksgiving and Christmas, will find many a purchaser in the syndicate and magazine field. A good photograph of father tending the oil burner or furnace will find a market in the oil or coal trade journal. Mother using

a new type of fruit juice extractor or fancy vegetable cutter will make a sale in the magazine devoted to popular sciences or household appliances. The photograph of a new automobile gadget which brother has invented, and hoping to market, may bring him results with the publication of the picture which you have sold to an automobile or science periodical. The house itself holds innumerable possibilities: its walls, flooring, plumbing, roofing and furnishings. Granddad's old clock, which has been running without a breakdown for forty years, is a surefire sale to the magazine devoted to the clock and watch industry. A family heirloom, such as an old chair or chest of drawers, can be sold to an antiques magazine.

Pictures of general news and feature interests can be submitted to the following picture syndicates: New York Times Wide World Photos, 50 Rockefeller Plaza, New York City; Associated Press Photos, 50 Rockefeller Plaza, New York City; Acme Newspictures, 461 Eighth Avenue, New York City; International News Photos, 235 East 45th Street, New York City; N.E.A. Service, 1200 West 3rd Street, Cleveland, Ohio; Central Press Association, 1435 East 12th Street, Cleveland, Ohio, and Underwood and Underwood News Photos, 3 West 46th Street, New York City.

An ever widening field is the magazine devoted exclusively to the publication of news and feature pictures, such as *Life*, with offices at Time and Life Building, Rockefeller Center, New York City; *Look*, located at 511 Fifth Avenue, New York City, and *Foto*, issued by the Dell Publishing Company, 149 Madison Avenue, New York City. There are also monthly picture magazines—*Pic*, published at 122 East 42nd Street, New York City, and *Click* at 551 Fifth Avenue, New York City. Pictures submitted to these magazines must be of national significance, and be excellent in quality and subject matter.

Pictures of striking news and feature interest can also be submitted to the following magazines interested in portraying the news behind the news, such as *Time*, 350 East 22nd Street, Chicago, Ill., and *Time and Life Building*, Rockefeller Center, New York City; *News-Week*, 152 West 42nd Street, New York City, and *Fortune*, *Time and Life Building*, Rockefeller Center, New York City.

News pictures, such as fires, auto accidents, storms, and the oddities in news, are in demand by the Elliott Service Company, 219 East 44th Street, New York City, and *Illustrated Current News*, New Haven, Connecticut, which utilize them for window display purposes. Another publication with a large circulation, *Grit*, Williamsport, Pennsylvania, is in the field for the odd and unusual things in the news, and pays good prices on acceptance.

For good fire pictures, and those which tell good stories of firemen, as receiving medals for heroism and the like, *Fire Engineering*, 24 West 40th Street, New York City, is a good market. Another magazine, *Safety Engineering*, 75 Fulton Street, New York City, pays well for pictures directed to the prevention of fires and accidents. *Insurance Pictorial*, 222 East Ohio Street, Indianapolis, Ind., pays good rates for news pictures of all kinds of insurable disasters.

A large field for the enterprising photographer is the popular science, hobbies and mechanics group, which uses thousands of photographs yearly. Here are some which use illustrations

Ill.; *Popular Science Monthly*, 353 4th Avenue, New York City; *Modern Mechanix*, Greenwich, Connecticut; *Mechanics and Handcrafts*, 22 West 48th Street, New York City; *Hobbies*, 2810 S. Michigan Avenue, Chicago, Ill.; *Everyday Science and Mechanics*, 800 North Clark Street, Chicago, Ill.; *Homecraft and Hobbies*, 142 West 24th Street, New York City; *Modern Mechanics and Inventions*, 22 West Putnam Avenue, Greenwich, Connecticut; *Popular Homecraft*, 737 North Michigan Avenue, Chicago, and *Home Craftsman*, 63 Park Row, New York City.

In the popular scientific fields, such as the automobile industry, electricity, radio and aviation, we have the following magazines which are also extensive users of the photographic illustrations: *Motor Age*, 56th and Chestnut Sts., Philadelphia, Pa.; *Motor*, 572 Madison Avenue, New York City; *American Bicyclist and Motorcyclist*, 461 Eighth Avenue, New York City, and *Automobile Club of New York Review*, Hotel Pennsylvania, New York City. A magazine devoted especially to trailers is *Trailer Travel*, 35 East Wacker Drive, Chicago, Ill. In the radio field we find a large number, among which are *Radio Retailing Today*, 480 Lexington Avenue, New York City; *Radio Digest*, 11 West 42nd Street, New York City; *Radio*, 7460 Beverly Boulevard, Los Angeles, Calif.; *All-Wave Radio*, 16 East 43rd Street, New York City; *Radio News*, 270 Madison Avenue, New York City, and *QST*, devoted to amateur radio, located at West Hartford, Conn. In the aviation field: *Aero Digest*, 515 Madison Avenue, New York City; *Aviation*, 330 West 42nd Street, New York City; *Popular Aviation*, 608 South Dearborn Street, Chicago, Ill., and *Sportsman Pilot*, 515 Madison Avenue, New York City. *Electrical World*, 330 West 42nd Street, New York City, is a popular magazine which is in the market for new flood light devices, pictures of dams in connection with electrical power, prominent men connected with the industry, new electrical equipment.

Every phase of agricultural work, including the specialized fields, is represented in the following periodicals: *Farm Journal*, Washington Square, Philadelphia, Pa.; *Successful Farming*, 1714 Locust Street, Des Moines, Iowa; *Capper's Farmer*, Topeka, Kansas; *Agricultural Leader's Digest*, 139 North Clark Street, Chicago; *Farmer*, 57 East 10th Street, St. Paul, Minnesota; *Country Gentleman*, Independence Square, Philadelphia, Pa.; *American Poultry Journal*, 536 South Clark Street, Chicago, Ill.; *American Fruit Grower*, 1370 Ontario Street, Cleveland, Ohio; *U. S. Egg and Poultry Journal*, 110 North Franklin Street, Chicago, Ill.; *Turkey World*, Mount Morris, Illinois; *Everybody's Poultry Magazine*, Hanover, Pennsylvania; *Creamery Journal*, 910 Waterloo Building, Waterloo, Iowa; *Guernsey Breeder's Journal*, Peterborough, N. H.; *Electricity on the Farm*, 24 West 40th Street, New York City; *Horticulture*, Boston, Mass.; *Black Fox Magazine*, 404 Fourth Avenue, New York City; *American Fur Breeder*, 304 South Minnesota Avenue, St. Peter, Minnesota; and *Better Crops with Plant Food*, Washington, D. C. There are also the magazines devoted to regional farm interests as *New England Homestead*, Springfield, Mass.; *New Jersey Farm and Garden*, Sea Isle City, N. J.; *Rural New Yorker*, 333 West 30th Street, New York City; *Dixie Farm and Poultry Journal*, 110 Seventh Avenue, N., Nashville, Tenn.; *California Cultivator*, 317 Central Avenue, Los Angeles, Calif.; *Northwest Farmer*, 26 East Superior Street, Duluth, Minn.; *Western Farm Life*, 1518 Court Place, Denver, Colo.; *Florida Farm and Grove*, Fletcher, N. C., and *Wisconsin Agriculturist and Farmer*, 744 Wisconsin Street, Racine, Wisconsin.

Another large market for the photographer's offerings are those magazines which are dedicated to the interests of the

home, women and children. These interests carry such a wide and interesting appeal that most newspapers carry special pages and feature sections, both daily and Sunday, in which photographs play a prominent part.

Here are some of the magazines which cater to those interests: The American Home, 444 Madison Avenue, New York City; Better Homes and Gardens, 1714 Locust Street, Des Moines, Iowa; Farmer's Wife, 55 East 10th Street, St. Paul, Minn.; Home Desirable, 227 North La Salle Street, Chicago, Ill.; House and Garden, 420 Lexington Avenue, New York City; Parents' Magazine, 52 Vanderbilt Avenue, New York City; Delinuator, 161 Sixth Avenue, New York City; Babies Magazine, 1221 Beaufait Street, Detroit, Mich.; Mademoiselle, 122 East 42nd Street, New York City; Vogue, 420 Lexington Avenue, New York City; The Bride's Magazine, 527 Fifth Avenue, New York City; Hostess Magazine, 1221 Beaufait Street, Detroit, Michigan; Woman's Home Companion, 250 Park Avenue, New York City, and Light Magazine, La Crosse, Wisconsin. In the children's world of activities we have American Childhood, 120 East 16th Street, New York City and 168 Newbury Street, Boston, Mass.; American Boy, 7430 Second Boulevard, Detroit, Mich.; American Girl, 570 Lexington Avenue, New York City; American Farm Youth, 132 North Walnut Street, Danville, Ill.; Boy's Life, 2 Park Avenue, New York City; St. Nicholas Magazine, 419 Fourth Avenue, New York City; Girl's Companion, Elgin, Ill., and The Open Road for Boys, 450 Ahnaip Street, Menasha, Wisconsin.

The sport and recreation field offer endless opportunities to the man with the camera, and here are some to which the photographer can turn as a promising market: Outdoor Life, 353 Fourth Avenue, New York City; Intercollegiate Sports, 6 East 39th Street, New York City; Turf and Sport Digest, 511 Oakland Avenue, Baltimore, Md.; The Spur, 425 Fifth Avenue, New York City; Scholastic Coach, 250 East 43rd Street, New York City; The Ring, Madison Square Garden Arcade, New York City, devoted to prize fighting; Baseball Magazine, 70 Fifth Avenue, New York City; Field and Stream, 515 Madison Avenue, New York City; Game Breeder and Sportsman, 205 East 42nd Street, New York City; Golfing, 14 East Jackson Boulevard, Chicago, Ill.; Horse and Horseman, 1270 Sixth Avenue, New York City; National Sportsman, 275 Newbury Street, Boston, Mass., Outdoors, 1653 Wealthy Street, Grand Rapids, Mich.; Sports Illustrated, 32 East 57th Street, New York City, and Motor Boating, 959 Eighth Avenue, New York City.

The interesting nature and animal pictures are in demand by the following magazines: Bird-Lore, 1775 Broadway, New York City; Nature Magazine, 1214 16th Street, Washington, D. C.; American Forests, 919 17th Street, N.W., Washington, D. C.;

Animal Life, 11 St. Albans Street, Toronto, Canada; Dog World, 3323 Michigan Boulevard, Chicago, Ill.; The Cat Gazette, 14552 Michigan Avenue, Dearborn, Mich.; American Kennel Gazette, 221 Fourth Avenue, New York City; Aquatic Life, 614 North Chester Street, Baltimore, Md.; American Pigeon Keeper, 30 West Jackson Boulevard, Chicago, Ill. and Our Dumb Animals, 180 Longwood Avenue, Boston, Mass.

Every specialized field in the business world has its representative publication to which you can offer your material Advertising and Selling, 9 East 38th Street, New York City and Editor and Publisher, Times Building, New York City, will consider your photographs dealing with the advertising and newspaper businesses. American Architect, 572 Madison Avenue, New York, and Architectural Record, 119 West 40th Street, New York City, offer a market for your pictures of factory and office buildings, public buildings and fine homes. Business Week, 330 West 42nd Street, New York City; Forbes Magazine, 120 5th Avenue, New York City; and Nation's Business, 1615 H Street, N.W., Washington, D. C., accept pictures dealing with business topics of national importance. Engineering News Record, 330 West 42nd Street, New York City, deals with all branches of engineering and industrial subjects. American Machinist, 330 West 42nd Street, New York City, and Mill Supplies, also located at the same address will consider good photographs dealing with equipment and fixtures in machine shops, and machinery, supplies and tools in mill, mine and factory.

If you have an unusual shot of a candy exhibit forward it to Confectioners Journal, 437 Chestnut Street, Philadelphia; a striking barber shop picture, send it to Barbers Journal, 531 Fifth Avenue, New York City; unusual photographs of cigars and cigarettes, to Retail Tobacconist, 117 West 61st Street, New York City; your shot of pretty girls buying cosmetics to American Druggist, 572 Madison Avenue, New York City, and Drug World, at the same address. Hardware Age, 239 West 39th Street, New York City, will consider good photographs of hardware window displays; American Lumberman, 431 South Dearborn Street, Chicago, Ill., will be interested in pictures dealing with lumber and building materials. Even pictures dealing with death, as funeral services and processions are considered by Casket and Sunnyside, 487 Broadway, New York City.

Every good photograph has a potential sales market. With a studied survey of the market, there is no reason why the beginner cannot find profitable returns for his photographic efforts. It will require hard work, patience, concentration, and a determined effort to tell a good story with every picture. If your pictures have merit, the editors will take care of the rest.

